

GEORGE ARLISS IN "OLD ENGLISH"

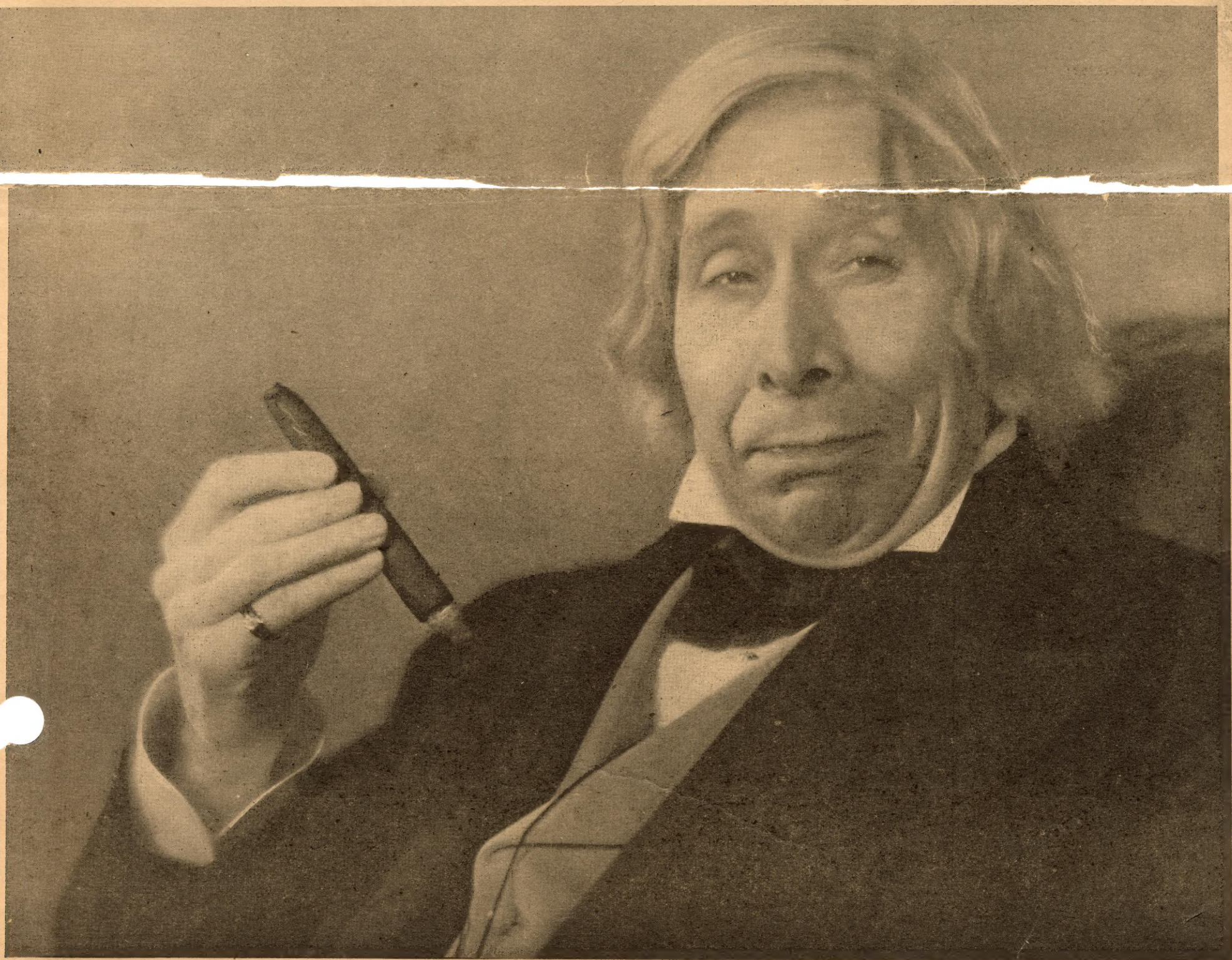
A. P. WAXMAN,
Editor

WARNER BROS. PICTURES, Inc., 321 West 44th St., New York

HARRY LEE,
Associate Editor

Old Sinner Shows Up Young Rivals

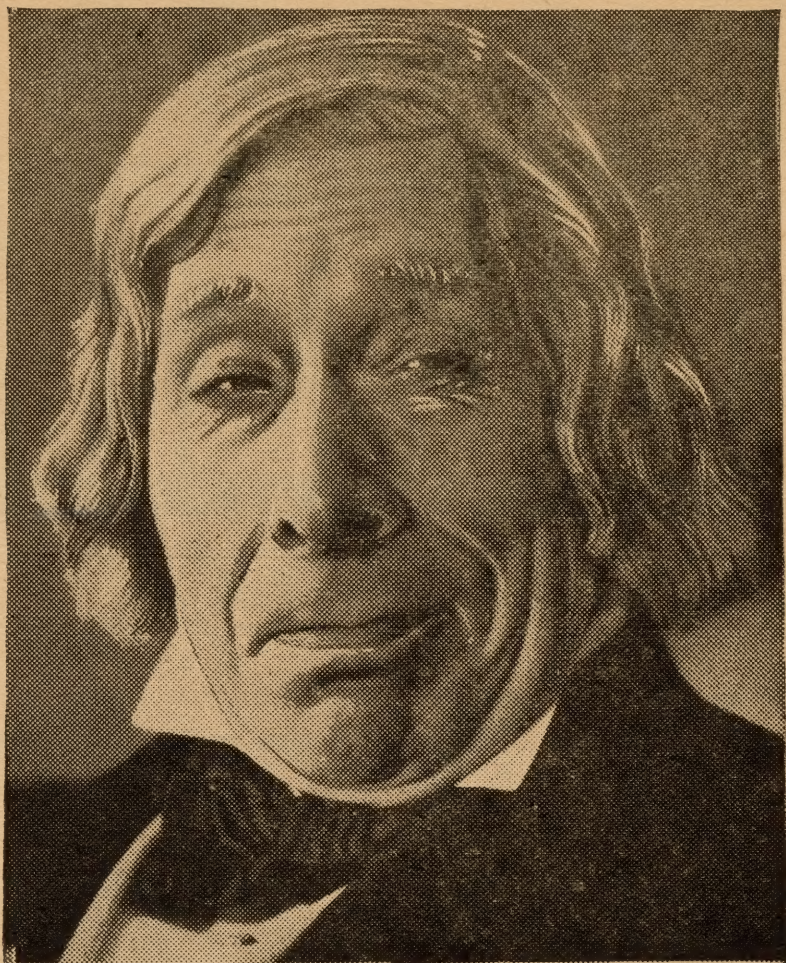
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'DISRAELI' STAR IN ANOTHER BIG SUCCESS!

"OLD ENGLISH," SUPREME ACHIEVEMENT OF GREAT GEORGE ARLISS CAREER

STORY OF WARNER BROS. SCREEN VERSION
OF THE JOHN GALSWORTHY PLAY



George Arliss

SYLVANUS HEYTHORP, past eighty, early Victorian, but with many indiscretions in his past, is known about Liverpool as "Old English." Although he is director in numerous companies and chairman of a navigation company he is unable to pay his debts and meets with his creditors to discuss the advisability of bankruptcy.

HHEYTHORP persuades his creditors to accept a yearly allotment from his salaries to apply on his debts, avoiding bankruptcy. When they leave, however, one creditor, Charles Ventnor, a lawyer, stays to demand immediate payment of his claim which Heythorp refuses.

AS VENTNOR leaves, Rosamund Larne, widow of Heythorp's illegitimate son and her two children, Phyllis, a beautiful girl of seventeen and Jock, an impish boy of fourteen, come in. The mother, an improvident, affected beauty and would-be writer, wants Heythorp to furnish money above the regular allowance he gives them, which the old man refuses to do. But knowing that Phyllis, whom he loves devotedly, is really apt to suffer from poverty, he determines to establish a fund for her.

WHILE in Heythorp's office Phyllis meets young Bob Pillin, son of Heythorp's old friend, Joe Pillin. They are immediately interested in each other. When Joe Pillin comes in later to discuss the sale of his ships to Heythorp's company, the latter agrees to persuade his company to buy at the agreed price of sixty thousand pounds if Pillin will establish a trust fund of six thousand pounds for his dead son's dependent family. Pillin objects mightily but finally agrees, warning Heythorp that if it is found out Heythorp will be ruined.

HHEYTHORP manages to force the purchase through the meeting of directors—with the help of an unexpectedly favorable speech by Ventnor. After this meeting Ventnor again demands his money on Heythorp's debt to him and Heythorp again refuses to favor him above the other creditors. Heythorp goes to see Mrs. Larne and family and finds Bob Pillin already there to see Phyllis. Heythorp tells them of the trust fund and cautions them to say nothing of it but Mrs. Larne calls her attorney, Ventnor, as soon as Heythorp is away, to borrow money on this new expectation. Meanwhile Heythorp has given Phyllis ten pounds to buy a new dress to wear to the theatre with Bob the following night.

HHEYTHORP'S legitimate daughter Adela, is a sour spinster whom old Heythorp has come to hate for her domineering ways. She is much shocked to learn of the existence of the Larne family and after a quarrel with her father Heythorp announces his intention of living and eating in his own rooms.

VENTNOR, putting bits of information together, learns of Heythorp's dealings and threatens the old man with exposure the next day if he is not paid his claim. Making sure that no one will be harmed but himself by Ventnor's action, Heythorp orders the lawyer out of his house.

THEN Heythorp directs his valet to serve a great dinner, made up of his favorite dishes and forbidden liquors. Against the wish of his servants he gorges himself with food and drink with all the abandon of his colorful younger days. When Phyllis and Bob come, after the theatre, to show him her new dress, they find "Old English" apparently asleep in his chair. But when his servants try to arouse him they find that he is dead.

THE END

"Gentlemen, I Give You 'Old English'!"

GEORGE ARLISS OFFERS A TOAST TO HIS
FAVORITE CHARACTER

"Were I asked for a toast to my favorite character, I believe I would say 'Gentlemen, I give you 'Old English,'"

"It has been my good fortune to have fulfilled the Shakespearian dictum 'And one man in his time plays many parts.' One of my favorite roles has been that of the great character, Old English.

"John Galsworthy, who has written so many wonderful things, has, to my notion, done one of his best pieces of work in this play.

"On the stage it met with extremely cordial reception. And with the additions of those features which only the cinema can offer, I really believe you who saw it on the stage will enjoy it as much on the screen.

"I am encouraged to hazard this opinion by the flattering reception which was accorded my efforts in 'Disraeli' and 'The Green Goddess.'

"And now I present the rakish old rōgue for your consideration.

"Gentlemen, I give you 'Old English.'"

Your Humble Servant,

GEORGE ARLISS.

WARNER BROS. present

GEORGE ARLISS

— in —

"OLD ENGLISH"

THE CAST

SYLVANUS HEYTHORP	.....	GEORGE ARLISS
MRS. LARNE	.....	Doris Lloyd
GILBERT FARNEY	.....	Harrington Reynolds
BOB PILLIN	.....	Reginald Sheffield
PHYLLIS	.....	Betty Lawford
CHARLES VENTNOR	.....	Murray Kinnell
JOE PILLIN	.....	Ivan Simpson
JOCK	.....	Leon Janney
ADELA HEYTHORP	.....	Ethel Griffies
MOLLY	.....	Joan McLain
MELLER	.....	Henry Morell

Time—Early 20th Century Place—Liverpool, England

From the play by
SIR JOHN GALSWORTHY

Adaptation
Walter Anthony and Maude Howell

Direction
ALFRED E. GREEN

A WARNER BROS. & VITAPHONE PRODUCTION

Advance

MR. ARLISS TRIUMPHS IN THIRD TALKING PICTURE, "OLD ENGLISH"

Warner Bros. and Vitaphone Screen Version
Of Galsworthy Stage Success Comes to
The _____ Theatre _____ Next

"Old English," the Galsworthy play which proved so tremendously popular when played on the stage by George Arliss and which has now been made into a Warner Bros. and Vitaphone picture, opens at the _____ Theatre _____ next.

"Old English" can be compared best perhaps to the epochal "Disraeli" of last season, which intro-

Advance

George Arliss Comes In His Best-Loved Role, "Old English"

"Old English," starring George Arliss in Warner Brothers Vitaphone version of the famous John Galsworthy play of the same name, is to be the next attraction at the _____ Theatre, opening there on _____.

This is the screen version of the greatest Arliss stage success, in which he starred for three years in New York and on the road.

A special cast, many of them members of the original stage company, give Mr. Arliss the most expert support he has ever enjoyed in a picture and Alfred E. Green, who directed "Disraeli" and "The Green Goddess," also directs "Old English."

Dialogue for the screen version of the famous play was written by Galsworthy himself for this production and the picture carries his enthusiastic endorsement.

Mr. Arliss considers "Old English" his best part.

duced the genius of George Arliss to the talking picture world. "Old English" is considered by Mr. Arliss to be his finest characterization.

Incidentally, it is the first Galsworthy drama to reach the talking screen and it is understood that no little persuasion was needed to secure from the English playwright the permission to produce his play as a picture.

A distinguished cast supports Mr. Arliss in "Old English" among those included being Ivan Simpson, Doris Lloyd, Betty Lawford, Leon Janney, Harrington Reynolds, Reginald Sheffield, Murray Kinnell, Ethel Griffies and Henrietta Goodman.

Advance

GEO. ARLISS EATS RAVENOUSLY AS "OLD ENGLISH"

During the filming of "Old English," which comes to the _____ Theatre _____ next, George Arliss, the star, was called upon to eat steadily for a day that seemed as long as three, beginning with oysters at ten o'clock in the morning. The scene is that in which "Old English," the lovable but headstrong ancient sinner from the pen of John Galsworthy, literally eats himself to death.

The support of Mr. Arliss includes Ivan Simpson, Doris Lloyd, Betty Lawford, Leon Janney, Harrington Reynolds, Reginald Sheffield, Murray Kinnell, Ethel Griffies and Henrietta Goodman. Alfred E. Green directed.

"Was our dad like Jock, Guardy? Mother's always so mysterious about him! I suppose you knew his father well?"



Scene from "Old English" starring George Arliss—A Warner Bros. Production.

Phyllis doesn't know that "Guardy" is in reality her dead father's father—nor that his keenest wish is to settle money on her so that she may be safe from the extravagance of her pretty but improvident mother.

Production No. 3—Cut or Mat

Advance

RAKISH OLD ROGUE PORTRAYED MAGNIFICENTLY BY ARLISS

George Arliss in "Old English" at
The _____ Theatre _____ Next

George Arliss is coming in a new creation—"Old English"—a part which he considers the best characterization of his long career.

According to "Old English" independence is the most precious of all possessions. Proud and defiant of convention is the rakish old rascal that George Arliss has so adroitly transferred to the Vitaphone screen for Warner Brothers. "Old English" is, however, very human, and in the hectic last three days of his life he lives in retrospect the eighty odd years of his not too virtuous life. Rogue, though he is, his stubborn fight for what he wants most and his zest for living find a responsive echo in every human heart.

"Old English" will open next _____ at the _____ Theatre with George Arliss starring in the role he made famous on the stage. The supporting cast which includes Betty Lawford, Doris Lloyd, Leon Janney, Ivan Simpson and numerous others, adds to the interest of the production which is exceeding even the great "Disraeli" in popularity. Alfred E. Green directed.

Advance

George Arliss Seen Soon in "Old English"

"Old English" is the first John Galsworthy play to be offered on the talking screen, a concession on the part of that famous author to George Arliss, his fellow countryman and the dean of stage and screen stars and to the excellence of Warner Brothers and Vitaphone productions.

Mr. Arliss personally persuaded Mr. Galsworthy to allow him to use "Old English" for his third Vitaphone vehicle.

The supporting cast includes Leon Janney, Betty Lawford, Doris Lloyd and Ivan Simpson and others. Alfred E. Green directed.

Advance

ARLISS REALIZES BOYHOOD DREAMS IN "OLD ENGLISH"

The boyhood ambition of George Arliss, star of stage and talking screen, whose latest Warner Brothers picture, "Old English" comes at the _____ Theatre _____ next, was to become a circus clown.

His father, a printer and publisher, desired that his son follow him in that business and the lad did spend one unhappy year as an apprentice printer. Meantime his ambition had changed from the circus to the stage and in this he would not be denied.

In a way "Old English" is the culmination. It was the most successful of all the plays of Mr. Arliss and it has been made into his most notable picture.

The cast includes several of those who played in the piece for three years in New York and on the road. Alfred E. Green who directed "Disraeli" and "The Green Goddess" directed "Old English."

Advance

ARLISS IN "OLD ENGLISH"

Manager _____ of the _____ Theatre, announces _____ next as the opening date of the latest Warner Bros. and Vitaphone production "Old English" starring George Arliss. This picture is more delightful than "Disraeli."

Advance

GEORGE ARLISS WINS AS "OLD ENGLISH"

The talking picture version of "Old English," Warner Brothers Vitaphone production starring George Arliss, which comes to the _____ Theatre on next _____,

is the third form in which the story has appeared before the public. It is adapted from the stage play, "Old English," by John Galsworthy, which in turn was adapted from his novel "The Stoic."

Advance

GEORGE ARLISS AGAIN DIRECTED BY GREEN

All of George Arliss' talking pictures, "Disraeli," "The Green Goddess" and now "Old English," which comes to the _____ Theatre on next _____, were directed by one man, Alfred E. Green, who for ten years has been identified with the making of important films. Mr. Arliss insisted that he be the director of "Old English" which the star considers his best characterization.

Advance

CALIFORNIA WOMAN ARLISS ADVISOR

A woman holds the unique position of being dramatic advisor and manager for George Arliss. She is Maude Howell, a native Californian, graduate of Leland Stanford University, and a member of the Delta Gamma sorority. For ten years she has been associated with the eminent actor in all of his stage and Vitaphone productions, including "Disraeli," "The Green Goddess" and "Old English" which comes to the _____ Theatre, _____ next. Mr. Arliss considers "Old English" the crowning characterization of his career. Alfred E. Green directed. The cast, of course, includes Ivan Simpson, Doris Lloyd, the spy in "Disraeli," is also prominent, and a refreshing member of the company is the child actor, Leon Janney.

GEORGE ARLISS — in — "Old English"

Vitaphone's version of John Galsworthy's really great play, "Old English," starring that superlative artist, George Arliss, may well be considered one of the highlights of the new season.

Warner Bros., who presented Mr. Arliss in "Disraeli" and "The Green Goddess," are of the opinion that his performance as the rakish old rogue, "Old English," will mark a triple triumph for this great artist.

"Old English" enjoyed an unusual success on the stage and metropolitan reviewers unanimously pronounce it an even greater success on the screen.

"Old English" has drama, comedy, subtlety and satire. The title role, as played by Mr. Arliss, is a characterization destined for immortality in the gallery of great theatrical portraits.



Scene from "Old English" starring George Arliss—A Warner Bros. Production.

GUARDY INSPECTS JOCK'S BOAT WITH ELATION Glad to see that his dead son's son is going to like the sea and probably follow the business which has made the Heythorp fortunes such as they are.

Production No. 2—Cut or Mat



George Arliss in "Old English" A Warner Bros. Production.

Production No. 4—Cut or Mat

(Current)

NO MORAL POINTED IN "OLD ENGLISH," ARLISS TRIUMPH

There is no moral lesson attempted in the John Galsworthy drama "Old English" in which George Arliss is starring on the Vitaphone screen for Warner Brothers now at the Theatre, but it is a fine and sympathetic story of an aged but spirited old rascal whose early indiscretions finally catch up with him.

Arliss played "Old English" for three years on the American stage and it proved to be the most financially and artistically profitable of all his stage productions.

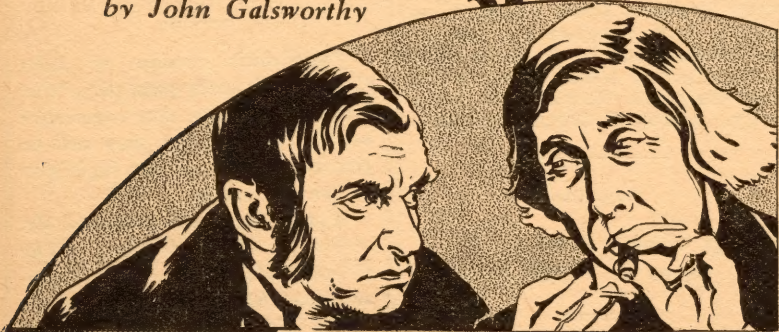
The screen version was worked out with the assistance of the famous author John Galsworthy who cabled the necessary additional dialogue to Hollywood from England. A perfect cast and the expert direction of Alfred E. Green contributed much to the finished production.

ADVERTISEMENT

WARNER BROS. present

GEORGE ARLISS in Old English

by John Galsworthy



What a Grand Old Sinner He Was



Two Col. Ad—Style A—Cut or Mat

Current

ARLISS, AMES AND GALSWORTHY COLLABORATE ON OLD ENGLISH

Star, Producer and Playwright Work Together With Director to Create Warner Bros. and Vitaphone Masterpiece Which Comes to the Theatre Next

A most distinguished staff of collaborators worked on the production of "Old English," the Warner Brothers and Vitaphone production starring George Arliss, which comes to the Theatre next.

This staff was headed by none other than John Galsworthy, the famous English playwright, author

of both the play and the book from which the play was taken.

Mr. Galsworthy could not be lured to Hollywood from England to work with "Old English" first hand but he and Mr. Arliss held long consultations last winter over the problems of filming the famous story and he kept in close touch with actual production by cable.

Another notable who loaned his time and talents to make sure that "Old English" should be the great success it is, is Winthrop Ames, retired producer, friend and patron of Mr. Arliss, and one of the greatest theatrical experts in the country.

Mr. Ames came personally to Hollywood for the purpose of watching the production and of advising on problems as they appeared. He, too, is a close friend of Galsworthy and the two were in frequent communication by cable while "Old English" was being filmed.

"Old English" was the greatest stage success of Mr. Arliss, and promises to be even more popular as a Vitaphone picture than was his record-setting "Disraeli."

The cast of "Old English" includes Ivan Simpson, Doris Lloyd, Betty Lawford, Leon Janney, Harrington Reynolds, Reginald Sheffield, Murray Kinnell, Ethel Griffies and Henrietta Goodman, Alfred E. Green directed.

Current

ARLISS STARTED CAREER IN WEIRD MELODRAMA

More than forty years ago an ambitious young actor secured a silent supernumerary part in a rousing melodrama then touring British provinces, called "Saved from the Sea." It was the beginning of a remarkable career for that young actor, whose name was George Arliss and who has recently completed the transfer of his greatest stage success to the Vitaphone screen for Warner Brothers.

This latest production is John Galsworthy's famous drama "Old English," which Arliss played for more than three years on the New York stage and on the road. It took a year of persuasion on the part of Mr. Arliss to secure the screen rights for this production from Galsworthy. Only when that distinguished author had seen an Arliss-Warner Brothers production, "Disraeli," did he finally consent to having his play screened.

A carefully selected cast, chosen by Arliss personally, supports the star in this production and Alfred E. Green, who directed "Disraeli," directed this also. Ivan Simpson, Leon Janney, Doris Lloyd, Betty Lawford, and several from the stage casts of the same play appear in "Old English."

"Old English" is the current attraction at the Theatre.

Current

Arliss Takes on Personality of Parts He Plays

George Arliss has a peculiar ability of identifying himself with the characters he portrays on stage or screen. This was true with "Disraeli" to such an extent that more people in the world think of Disraeli as looking like Arliss than as he actually did.

The same thing is true in "Old English," the famous Galsworthy drama which Arliss has made into a Vitaphone picture for Warner Brothers and which is now showing at the Theatre.

In the original Galsworthy story Sylvanus Heythrop, which is the real name of "Old English," was described as a tremendous man, very fat, very red of face and very short of breath. But Arliss made "Old English" what he is today in the great picture by that name and he is not at all like the original described by the author.

So completely did Arliss come to dominate the part that when the scenario was prepared for the screen production—with the assistance of no less an authority than John Galsworthy himself—"Old English" was described briefly and as looking like George Arliss.

The cast of "Old English" includes Ivan Simpson, Doris Lloyd, Betty Lawford, Leon Janney, and others. Alfred E. Green directed.

Current

You'll Love "Old English"

Rakish, wily and rumbling as is the ancient beef-eating character known as "Old English" and portrayed by George Arliss in the Bros. and Vitaphone production now playing at the Theatre, you will love him on sight.

ADVERTISEMENT

WARNER BROS. present

GEORGE ARLISS



IN "Old English"

What a Grand Old Sinner He Was

They knew how to sin in the good old days. A gentleman was judged by the ladies he loved and the liquor he drank. And "Old English" was a gentleman of the first rank!



Two Column Ad—Style B—Cut or Mat

Current

CAN YOU IMAGINE ARLISS BEING DISCHARGED FOR INCOMPETENCY

Strange as it may seem George Arliss, dean of the stage and screen, was once actually discharged for incompetency and it was the very subtlety that marks his portrayal of character that lost him his part.

It was during his first years on the stage that Mr. Arliss, who is now to be seen in Warner Bros. "Old English" at the Theatre, was given the role of villain while touring with a company through the English provinces.

Because of his inclination toward honest acting which prevented him from tearing a passion to tatters as was the prevailing mode of heavies of the day, young Mr. Arliss was given notice, with the explanation that he was not strong enough for the part.

Although he now stands at the head of his profession, he put in many discouraging years in England and it was not until he came to America that he was properly recognized.

"The Devil" was his first starring vehicle but "The Green Goddess" and "Disraeli" both of which he was later starred in by Warner Bros. and "Old English" have been his most successful starring vehicles.

Current

ARLISS GLORIOUS AS BLUFF "OLD ENGLISH"

George Arliss is now to be seen at the Theatre in the title role of "Old English," the latest Warner Bros. and Vitaphone production which is an adaptation of the celebrated play by John Galsworthy. Mr. Arliss is magnificent as the wily and ancient beef-eating, sinful ship-owner.

ADVERTISEMENT

George Arliss in Old English



What a Grand Old Sinner He Was



One Col. Ad—Style C—Cut or Mat

GEORGE ARLISS CAREER

born at Harrow Weald, England
September 16, 1869

STAGE

- Elephant and Castle Theatre, London, as the Jailor in "Vidocq, the French Jonathan Wild." Round of parts there during '87, '88 and '89.
 - Terry's London, Markham in "Across Her Path." Toured English provinces in many parts until 1898.
 - Vaudeville Theatre, London, Brumaire in "On and Off." Remained there two years.
 - 01—At the Royalty Theatre with Mrs. Patrick Campbell. Played Keane in "Mr. and Mrs. Daventry." Duke of St. Olpherts in "The Notorious Mrs. Ebbsmith" and Cayley Drummie in "The Second Mrs. Tanqueray."
 - 1—Went to America with Mrs. Patrick Campbell, appeared at Republic Theatre as Cayley in "The Second Mrs. Tanqueray."
 - 2—Engaged by Belasco to support Blanche Bates, appearing at Belasco Theatre as Zakkuri in "The Darling of the Gods."
 - 02-07—Under the management of Harrison Grey Fiske supported Mrs. Fiske in "Becky Sharp," "Leah Kleschna," "Hedda Gabler," "Eyes of the Heart" and "The New York Idea."
 - 07-08—With Mrs. Fiske in repertoire.
 - 07—Lyric Theatre, New York, Ulrich Brendel in "Rosmerholm."
 - 08—Belasco Theatre, New York, The Devil in the play of that name.
 - 09—Hackett Theatre, New York, title role in "Septimus."
 - 10—Chicago, in "When We Two Write History."
 - 11—Montreal, title role in Louis N. Parker's play "Disraeli." Toured in same play and appeared at Wallack's, New York, in it.
 - 11-15—Toured in "Disraeli."
 - 15-16—Chicago, Blackstone Theatre, as Nicolo Paganini in "Paganini." Toured in "Paganini" and appeared at the Criterion Theatre, New York.
 - 17—Knickerbocker Theatre, New York, as Professor Goodwillie in "The Professor's Love Story."
 - 17-18—Appeared as Alexander Hamilton in "Hamilton" and toured.
 - 18—Century Theatre, New York, as the Doctor in "Out There."
 - 19—Toured as Tom Kemp in "The Mollusc" and as Mr. Don in "A Well Remembered Voice."
 - 20—Park Theatre, New York, as Poldekin in a play by the same name.
 - 21—Booth Theatre, New York, as the Rajah of Rukh in "The Green Goddess."
 - 23—Returned to London after an absence of twenty-two years, appearing at St. James's in "The Green Goddess" for twelve months.
 - 24—Ritz Theatre, New York, as Sylvanus Heythorp in Galsworthy's "Old English."
 - 25-27—Toured in "Old English."
 - 28—Broadhurst Theatre, New York, as Shylock in "The Merchant of Venice" and toured in same.
- THE SCREEN**
Silent versions of "Disraeli," "The Green Goddess," and others.
Warner Bros. and Vitaphone versions of "The Green Goddess," "Disraeli" and "Old English."
- LITERARY**
—1899—"The Wild Rabbit."
—1900—"There and Back."
—1902—"The West End" with Sir George Dance.
—1910—"Widow's Weeds."
—1917—"Hamilton" with Mrs. Hamlin.
—"What Shall It Profit" with Brander Matthews.
—1919—Received the honorary degree of M.A. from Columbia University.
—1927—His autobiography "Up the Years from Bloomsbury."

Feature

I WITNESS GEORGE ARLISS RECORDING "OLD ENGLISH"

THE FILM SPECTATOR

It was time for Arliss to return to his set. The battery of cameras and lights had been rearranged, the settings had been in order, the two lesser actors were in their stations and the stage director, an extremely busy young woman, was waiting script in hand. Arliss left us George Arliss and sat down at the table in the set suddenly Galsworthy's "Old English."

I remembered the story told of his first production of this play in America—that Galsworthy hadn't wanted him to do it because he wasn't stout, and the character had been a stout man in the London production, and how Arliss had at first stuffed himself with pillows

to balloon himself to proportion. And afterwards, the importance of the part over the stuffings had impressed him and he had moved them. Which would seem to prove that even playwrights can be wrong, for the play never suffered from it, and the picture will, I am confident, bear out Arliss's better judgment.

Al Green suddenly called for silence. Arliss and the others were going through their lines. The voices were low and exquisitely modulated except when some sudden outburst was called for from the star, and even that was never harsh. Every gesture and tone was in harmony with the setting. Occasionally Green interrupted, suggesting a change here, a different bit of action there, another spot for the butler to stand perhaps, or a different way for the maid to set the table, all in relation to the camera. I was surprised how quietly they listened.

Arliss and that company had played that particular play for years to the plaudits of practically the entire civilized globe. Was it possible that Al Green, a Hollywood director, was able to suggest any real improvements? And then I knew why "Disraeli" had been a better picture than it had been a play. They not only listened, they accorded the motion picture director every possible attention, sometimes disagreeing, but never argumentatively or without sufficient cause.

Afterwards I was invited into the projection room to hear the voices played back. Again it was Green who suggested changes. Lines spoken rapidly for stage effects overlapped when caught by the microphone. Sounds loud enough for audiences were too loud for the same critical mechanism. Again the scene was shot, again it was played back, again faults were found. Then another scene, then still another. Always the same meticulous care and striving for perfection, and the same yielding of acquiescence to the quiet insistence of the young director. I had come to observe a great actor of the stage; I remained to wonder at the highly perfected technic of a Hollywood director who was unobtrusively making screen history.

George Arliss in "Old English" at the _____ Theatre now.

Current

Arliss Discards His Monocle in "Old English"

The Arliss monocle has become a tradition of stage and screen. Even though the celebrated actor discards it momentarily for a part in a play or a picture, it is still a part of the Arliss personality.

In "Old English," his latest Vitaphone sreen production for Warner Brothers, now at the _____ Theatre, Mr. Arliss wear spectacles in place of the monocle but in most other parts in plays and pictures he manages to make the eyeglass a part of the characterization.

Perhaps the most remarkable thing about the Arliss monocle is the fact that the owner actually sees through it. It has been worn so long that there are little ridges worn into the flesh were it fits with comfort and security. Mr. Arliss seldom breaks a glass and it never falls out unless he means it.

The Arliss monocle dates back to his father, known facetiously about London as the Duke of Bloomsbury because of his flare for fine clothes and his ever-present monocle.

It is probable that George Arliss adopted it first from a sense of showmanship but forty years of constant use has made a monocle a necessary piece of equipment which he keeps with him constantly.

"Now, Guardy. But I am so pressed. Couldn't I have twenty-five in advance—for my children —your grandchildren—"



Scene from "Old English" starring George Arliss—A Warner Bros. Production

OLD ENGLISH UNMOVED BY DAUGHTER-IN-LAW
Production No. 5—Cut or Mat

Biographical Feature

VERSATILE COLLEGE WOMAN WINS DISTINGUISHED POSITION

Maude T. Howell, one of the few women stage managers in the country and technical advisor on "Old English," George Arliss' latest starring vehicle which is now showing at the _____ Theatre, started her career as head of the dramatic department of Manual Arts High School in Los Angeles shortly after she was graduated from Stanford University, where she had specialized in dramatics. There, one of her most talented pupils, so she de-

clared, was a young man who later took the operatic world by storm, Lawrence Tibbett.

She then decided to gain professional experience and went to New York, where she acted in numerous plays, and at the same time studied the technical side of production. Later, in Detroit, Guthrie McClintic, noted stage director and husband of Katherine Cornell, gave her her first opportunity to direct stage productions. She next went over to Winthrop Ames, producer of several plays starring Mr. Arliss, and there began her career as stage manager for the star.

Miss Howell assisted as technical director on all three of the pictures George Arliss has made for Warner Brothers, namely "The Green Goddess," "Disraeli" and "Old English," all adapted from the stage successes in which he starred.

Current

The Arliss Genius Cultivated by His Years of Work

The secret of the remarkable success enjoyed by George Arliss for thirty years on the American stage and screen is undoubtedly due to the long period of training he received as a struggling young actor, touring the English provinces.

The Arliss genius developed slowly. The master artist, whose crowning achievement in the minds of many is his Vitaphone version of "Old English" for Warner Bros., the current attraction at the _____ Theatre, spent many long and weary years learning the business of character acting.

After a moderate success in England and several successful seasons with a supporting cast in London, Arliss came to America with Mrs. Patrick Campbell to play four months. He remained, however, season after season until a wise producer recognized his great ability and starred him in his first play, Molnar's "Devil." As a consequence the English actor became the dean of American stage stars and later of the American screen.

"Old English" was the greatest stage success in which Arliss appeared. The Galsworthy drama has been faithfully and beautifully transferred to the screen with an impressive supporting cast under the able direction of Alfred E. Green.

ADVERTISEMENT

WARNER BROS. PRESENT

What a Grand Old Sinner He Was

george ARLISS

in Old English

by John Galsworthy

What a grand role for George Arliss! A devil of a fellow who sinned with a smile and smiled at sin! Wise, witty and wicked!

Two Column Ad—Style D—Cut or Mat

Current

MR. AND MRS. ARLISS

George Arliss, star of Warner Bros. Vitaphone production "Old English," now at the _____ Theatre, and Mrs. George Arliss are examples of the so-called old-fashioned marriage, that is a life-long comradeship. Mrs. Arliss played the wife in "Disraeli."

ADVERTISEMENT

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Biographical Feature

GEORGE ARLISS CLIMBS 'UP THE YEARS FROM BLOOMSBURY' TO WORLD STARDOM

Star of "Old English," now at _____ Theatre
Rated Equally as Actor and Author

GEORGE ARLISS was only six years of age when he made his first public appearance. He did not "come on" before the footlights. He merely ran around the block of his home in London, dressed up in a fantastic costume made by his sister. His purpose was to startle his neighbors. Even then his mimetic ambition was at fever heat. After that spurt, nothing could keep him from the stage.

Amateur Theatricals

There followed the usual amateur theatricals with an improvised stage and an audience of eight children. With two friends he staged plays with such frequency that the parts had to be gagged. Most important for him in these formative years were the types he could observe in the Museum Tavern, hard by the London Museum, where his father lounged with his cronies—queer literary and theatrical dervishes who preferred the pothouse to the pen.



George Arliss
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"I had no idea then," Arliss writes in his autobiography, 'Up the Years From Bloomsbury,' "that I should ever use these characters on the stage, but they fascinated me and I used to steal into the Tavern like an alien spy and watch them from a corner seat. Without my being aware of it, they all fell into a pocket of my memory. And afterward, when I went on the stage, I used to find them popping up and begging for reincarnation. In a play called 'The Elixir of Youth' of which Leonard Merrick was part author, I was cast for an old professor. When I came to study the part, at once there jumped up from my Tavern memory-bag, Mr. Oldfield."

The plays he gave with his friends were not highbrow; they lacked problems; but as he himself says, they reflected the melodrama then in vogue on the stage. Plays like "The Lights o' London," and "The Silver King."

Enters Publishing Office

In deference to his father's wishes, he entered his father's publishing office, but the work irked him. He preferred acting, and he spent his evenings giving recitals, readings, entertainments at concerts, church meetings, workmen's clubs, workhouses—anywhere so he could be heard. He founded an amateur dramatic society of his own, and then, deciding to throw his lot with the stage, quit his father's business and made his stage debut as a super with the Elephant and Castle Stock Company in London in a melodrama called "Saved From the Sea."

Silent roles for a whole year—but Arliss was happy. Then the exacting experience with an English province company, where he gained valuable experience playing varied parts. Sometimes the company would be impecunious and the manager would slip away leaving the actors stranded. He played the old English comedies in Margate, getting the job on a bluff; here he would act before Ellen Terry who would come down to see her son Gordon Craig, a pupil of the company. A gift of fifty pounds induced him to turn actor-manager, with disastrous results—to the fifty pounds. Then the ambition of every aspiring English actor—an engagement in the West End. George Arliss had arrived! He was acting with Mrs. Patrick Campbell, and becoming popular with audiences.

Comes to America

George C. Tyler, the producer representing Liebler & Company, came from America, and engaged Mrs. Campbell and Mr. Arliss for an American tour. Arliss thought he was leaving for a single season. How could he foresee that his popularity would be such that twenty years would elapse before he again made an English appearance?



George Arliss in "Old English"
A Warner Bros. Production.

"Ripe Age Gives Tone to Violins, Wine and Good Fellows"
Production No. 6—Cut or Mat

Belasco Engagement

This was in 1901. He was especially successful as Cayley Drumme in Pinero's "The Second Mrs. Tanqueray," and as the Duke of St. Olphert's in the same dramatist's "The Notorious Mrs. Ebbsmith." David Belasco next engaged him for the part of the sinister Sakkuri in "The Darling of the Gods," with Blanch Bates. He was a leading member of Mrs. Fiske's notable Manhattan company for several seasons, as Styene in "Becky Sharp," Raoul Berton in "Leah Kleschna," and Brack in "Hedda Gabler."

He was first starred in Franz Molnar's "The Devil," which opened on August 18, 1908. A rival producer put on the same play that same night, causing a furore in New York. Since then, he has always starred in plays. W. J. Locke's "Septimus," did not attract the public, and Arliss was at his wit's end for a good play. "If 'Septimus,'" he says, "had been more prosperous, George Tyler would never have said to me, 'It's about time you got a success,' and if he hadn't said that I should probably never have played 'Disraeli.'"

"Disraeli"

"Disraeli" was really the turning point in his career. He brought to it intelligence and genius. Beginning with a poor start in Chicago, it soon acquired impetus, and became an outstanding success. Arliss played the title role for five years. George Tyler commissioned Louis Napoleon Parker to write the play for Arliss, who gave the part the quintessence of his talents. The New York run began on September 18, 1911, at Wallack's Theatre.

"It seems to me that in the five consecutive seasons during which I played it, I appeared in every corner of the country. I am always grateful to George Tyler that he never made any attempt to cheapen my company throughout the long period. The performance in the most obscure one-night stand was on the same plane as that given during the New York season."

Playwright Also

Two biographical dramas followed, Edward Knoblock's "Paganini" and "Alexander Hamilton," on which Arliss collaborated with Mrs. G. W. Hamlin. He scored in the leading role of William Archer's "The Green Goddess," which Warner Bros. presented in Vitaphone all-talking garb. Successful too, was he in John Galsworthy's "Old English," and his first Shakespearean role, that of Shylock in "The Merchant of Venice."

"OLD ENGLISH"

Mr. Arliss is now to be seen at the _____ Theatre in the Warner Bros. and Vitaphone version of "Old English." Mr. Arliss considers the title role his best achievement.

Biographical Feature

NO ARLISS CAST COMPLETE WITHOUT IVAN SIMPSON

Ivan Simpson, who plays the role of Joe Pillin in "Old English," the Warner Bros. and Vitaphone picture starring George Arliss, and now at the _____ Theatre, is a Scotchman from Glasgow.

Simpson is well known on the stage, and got his first training under Sir Henry Irving, playing an important role in "Madame Sans Gene," which was one of Irving's biggest successes.

He came to the United States in 1905, and for three years was under contract to Charles Frohman, and

later appeared in a long string of Winthrop Ames productions.

His first picture work was with John Barrymore in "The Dictator" in 1915, for Famous Players Lasky. The picture was made in New York with locations at Havana, one of the longest location trips which had been made up to that time.

He also appeared in "Out of the Drifts," "The Man Who Played God," "Lovers in Quarantine," and "A Kiss for Cinderella." His home is in New York, although he has



Ivan Simpson
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temporarily taken a rustic house in the Hollywood hills while working for Warner Bros.

He is an excellent painter and sculptor, and recently completed a bust of George Arliss which attracted much attention from art critics. His outdoor hobby is golf and he is a deep reader of biography and history.

Ivan Simpson has been prominently cast in the three screen successes of Mr. Arliss, "Disraeli," "The Green Goddess" and "Old English."

Current

GALSWORTHY CABLES LINES FOR ARLISS' "OLD ENGLISH"

Sir John Galsworthy, famous English playwright, wrote the necessary additional dialogue for the screen version of "Old English," the Warner Bros. and Vitaphone picture in which George Arliss is now appearing at the _____ Theatre.

Since the English author could not come to Hollywood for the occasion, the dialogue was cabled from his early antagonism to motion picture was in progress.

Galsworthy was not easily won from his early antagonism to motion pictures and when he finally consented to let Mr. Arliss make "Old English" into a Vitaphone picture he specifically provided that no one else should be allowed to write a line of dialogue.

As a consequence Arliss hurried to Hollywood from England, arriving two weeks earlier than intended, to consult with studio scenarists concerning additional scenes. Arliss personally sent a description of these necessary scenes to Galsworthy by letter.

"Old English" is the greatest characterization of Mr. Arliss. Alfred E. Green directed.

Biographical Feature

LEON JANNEY PLAYS IMPISH GRANDSON OF "OLD ENGLISH"

Boy Actor Follows Success in "Courage" by Part with Arliss

Leon Janney, who so naturally plays the part of Jock the impishly likable grandson of "Old English," in the Warner Bros. and Vitaphone production starring George Arliss and now showing at the _____ Theatre, was born in Ogden Utah, on April 1, 1916. If there is any jinx on April Fool's Day, Leon has evidently lifted it, for he has been signed by Warner Bros. on a long term contract, and is well on the way to stardom, though scarcely in his teens.



Leon Janney

Leon's earliest ambition, after the manner of the majority of small boys was to be a truck driver or a fireman. Stories told him later, about his great grandfather—inventor of the Janney coupler, now used on all railroads—made him decide on the more contemplative career of a Watts, a Bell, or an Edison. It was probably his Saturday afternoon trips to the local vaudeville house which finally brought about his decision to be an actor. This decision seems to be a settled one. For several years he has been seen—now in vaudeville—now in the legitimate—and now in the talkies.

Acting is Leon's real business but he has three hobbies which take up most of his time when not working. They are riding, swimming and stamp collecting. Stamp collecting has affected him as it affects all who take it up seriously. He is a fanatic on the subject, "pre-cancels" and "water-marks" are almost as important to him as eats or the talkies.

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"OLD ENGLISH" SOUVENIR BOOK

Every new George Arliss characterization is an event of such importance in the entertainment world that Warner Bros. have prepared the most uniquely beautiful of Souvenir Books for the occasion. Retail at 25 cents.

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present
GEORGE ARLISS
IN
"Old English"

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Biographical Feature

ARLISS SUPPORT ENTERED PALESTINE WITH ALLENBY

Murray Kinnell, who plays the part of Ventnor, the lawyer, in "Old English," George Arliss' latest Vitaphone production for Warner Bros., now playing at the Theatre, was on the legitimate stage for twenty-three years, during which he supported such famous stars as Arliss himself, Ethel Barrymore, Ellen Terry, Doris Keane and Maurice Moscovitch. Yet after completing only one picture, Kinnell admits without hesitation that he much prefers picture work.

Kinnell, who was born in London in 1889, made his stage debut in 1907 under Florence Glossop Harris, daughter of Sir Augustus Harris of the famous Drury Lane Theatre.

Biographical Feature

PETER PAN DECIDES FUTURE OF BETTY LAWFORD OF LONDON

It was a chance visit to a performance of "Peter Pan" in London that made Betty Lawford decide at the advanced age of five, that she would seek a career on the stage.

Though Miss Lawford, who is now playing the ingenue lead in the George Arliss starring vehicle, "Old English," at the Theatre, did not actually go on the stage until she was sixteen, it was almost inevitable that she should have a theatrical career since she is of the third generation of a theatrical family.



Betty Lawford
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Her father, Ernest Lawford, and her mother, Janet Slater, are both well known on the English stage, while her grandfather, C. D. Slater, was one of the best known theatrical managers in London.

Miss Lawford, who is now nineteen, and has lived in this country for several years, made her initial stage appearance in Rachel Crothers "Let Us Be Gay." She later appeared in three pictures "Gentlemen of the Press," "Lucky in Love" and "The Return of Sherlock Holmes." While in New York, Monta Bell saw her and signed her to a personal contract.

This is her first trip to Hollywood and while she was supposed to return to New York to appear in a play upon the completion of "Old English," she has grown to like Hollywood so well that she intends to stay there.

Feature

HEATLESS, SMOKELESS FIRE IN "OLD ENGLISH"

Necessity is certainly the mother of invention in the motion picture world. There mind must triumph matter.

During the filming of "Old English," the Warner Bros. Vitaphone production starring George Arliss now at the Theatre, the need arose for a heatless, smoke-

less, hearth fire. Since the parlor interior to be pictured was built on a closed sound stage, no chimney was available, and consequently smoke was taboo. And since Southern California weather in the early summer is such that building a fire is like adding salt to dried codfish, the heat could be dispensed with.

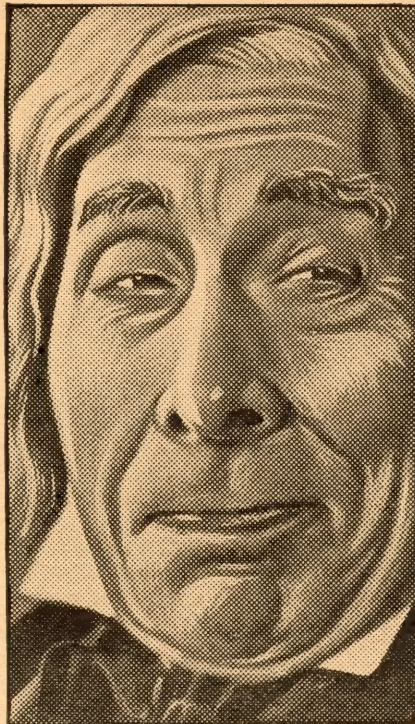
Warner Bros. technicians solved the problem by filling the grates with lumps of glass which had been smoked until they resembled coal. Among these were hidden gas tubes, which at the touch of a match immediately threw out cheery tongues of smokeless flame that heated the room no more than an ordinary gas kitchen stove.

In "Old English" Mr. Arliss is supported by a splendid cast including the new juvenile find, Leon Janney; Doris Lloyd, Betty Lawford, Reginald Sheffield, Ivan Simpson and Murray Kinnell. Alfred E. Green directed.

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WARNER BROS. PRESENT

George ARLISS



What a Grand Old Sinner He Was

The screen sensation of the year! Direct from its \$2 run on Broadway!



IN "Old English"

by John Galsworthy

What a grand role for George Arliss. A devil of a fellow who sinned with a smile and smiled at sin. A bachelor who loved his grandchildren. A gentleman, a scholar and a good judge of liquor!



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Biographical Feature

ALFRED E. GREEN DIRECTS THREE ARLISS TRIUMPHS

Alfred E. Green who directed "Old English," the George Arliss Vitaphone production for Warner Bros., now playing at the Theatre, also directed the other cinematic triumphs of George Arliss, "Disraeli" and "The Green Goddess."

Mr. Green was born in Perris, California, in 1894. As a boy he was interested in the theatre and often took part in amateur theatricals.



Alfred Green

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He went on the stage at the age of sixteen and remained in various productions for two years.

In 1912, Mr. Green started his screen career in the capacity of assistant director for the old Selig company. His love of the theatre and his natural ability to visualize dramatic or humorous situations that would get across to an audience made him successful in this field even as a very young man.

He naturally went from assistant director to director and in the years that followed he was responsible for a long list of screen successes.

It is a commentary on the worth of Mr. Green that he was the choice of the star and producers to direct George Arliss in "Disraeli," voted as the greatest picture of 1929—"The Green Goddess" and the Galsworthy play "Old English."

Biographical Feature

LONDON BEAUTY FOLLOWS "DISRAELI" WITH "OLD ENGLISH"

Doris Lloyd, the talented English actress, began her theatrical career as a maid. For two years after she made her debut as an actress, she played nothing but maids and she began to despair of ever playing anything else. But her dramatic ability soon brought her recognition and after two years in Liverpool, England, her birthplace, she went to London, where she was more fortunate in securing parts.



Doris Lloyd
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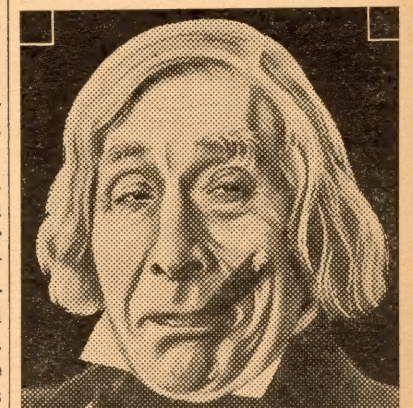
Soon Miss Lloyd, who plays the role of Mrs. Larnie in "Old English," the Warner Bros. and Vitaphone production, now showing at the Theatre, was co-starred with Arthur Wontner, a London favorite in "Interference." Then followed leads in such notable productions as "The Doll's House," "Pygmalion," "Lady Windermere's Fan" and "Nan," the first play of John Masefield, now poet laureate of England.

In 1924 she came to the United States in response to a cable from her sister, Mrs. George F. Arthur, to play a part in a picture. This, however, was a ruse on the part of Mrs. Arthur to get Miss Lloyd to the States. So that her first appearance in Hollywood was in a play "The Fog" presented at the Writer's Club. Then followed her performance in "Spring Cleaning" a stage play, which brought her instant recognition. Her career on the screen began in "The Lady" with Norma Talmadge and since that time she has become one of the leading character actresses of the cinema.

One of her most notable roles is that of Mrs. Larnie in George Arliss' starring vehicle, "Old English." It is the leading feminine role in the picture. George Arliss presents an inimitable character study of the eccentric old man, Heythorp, around whom the story centers.

Taken from the stage play by John Galsworthy, "Old English" was adapted to the screen by Walter Anthony and Maude T. Howell. Alfred Green, who also directed Mr. Arliss in "The Green Goddess" and "Disraeli," directed "Old English."

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WARNER BROS. Present
GEORGE ARLISS
IN
"Old English"

What a Grand Old Sinner He Was

Direct from its \$2 run on Broadway!

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What a Grand Old Sinner He Was

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GEORGE ARLISS



in **Old English**



A grand romance of a gentleman of the old school, who taught the younger generation a few tricks!



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Feature

"STANDS LIKE ANCIENT OAK," SAYS CRITIC OF ARLISS

George Arliss in "Old English," at Theatre Now

In a recent number of "Motion Picture," Herbert Cruikshank, a modern critic worthy of an ancient and honorable name he bears, vividly portrays the impression made upon him by George Arliss, now at the Theatre, in the Warner Bros. and Vitaphone version of Sir John Galsworthy's "Old English."

After a powdered Hollywood diet of Mlle. Kane's boop-a-doop, Mr. Jolson's mammy-songs, Mr. Nagel's Kiwanian cooings, and the rhythmic cud-chewing of Contented Claras, God gave me twenty cents (15 and 5) taxi-fare and an assignment to see George Arliss. It came like manna from the movie heavens.

Here, after the hennaed highlights of Hollywood and raw gin aged in the wood-alcohol, was lace and lavender and the rare aroma of amontillado. An "Old English" atmosphere, if you like, with Milord of Beaconsfield, himself, monocle and all, blending perfectly into a background of shadowed mellow-

ness. After all, one does not spend the first thirty years of life in Britain without becoming imbued with the conservatism of a country that has watched centuries come and go. And George Arliss is a conservative.

In Hollywood, his home is in a quiet spot where grass grows on the tennis-courts, and whoopee is the war-cry of the Red Indians. His New York residence lies far to the East, with the spacious acres of Central Park fending off the fury of Broadway. The walls are lined with books—which have their pages cut—and Cruikshank etchings, worth many times their weight in gold, the frames included. His home in England must be flanked by lawns which generations of gardeners have rolled, and rolled, for five hundred years.

Like Unto an Oak

Something of all this is what George Arliss has brought to the cinema. He stands like an ancient oak, which softens with its protective shadows the crass, crude scars of a too-new, too-recent real-estate-development dwelling. He has done for the screen what Booth and Irving accomplished for the theatre.

Incidentally, it is his belief that the new hope of advancement for the new medium is bound up in the improvement of its personnel. And this, he says, will come.

ARLISS

George Arliss has done for talking pictures what Booth and Irving accomplished for the theatre.

—Herbert Cruikshank.

Feature

ARLISS SCREEN PORTRAYAL WINS TALKING PICTURE APPROVAL OF GALSWORTHY AND SHAW

Hannen Swaffer, London's bad boy critic of the theatre, recently relieved himself of the somewhat rash statement that the old fellows of his day, Irving and Kean and others, "ranted" and "mouthed." He quoted Sir Nigel Playfair's Hammersmith Ho! as indisputable authority. Far from being surprised, I wonder that it hasn't been said before, and by sounder men than Swaffer. I have never heard Kean or Irving or Booth or Forbes-Robertson, but I haven't the slightest doubt but that all of them both "ranted" and "mouthed," for I have never heard a dyed-in-the-wool stage actor who didn't. But why should this fact just be discovered now? Possibly—I speak as a resident of Hollywood—possibly because, from Euripides to Shakespeare, from Beaumont and Fletcher to Sheridan, to Ibsen, (and I must emphasize it) to Shaw, from the Golden Age of Greece down through all the centuries to our own benighted time, none of them before now ever had the opportunity to

hear his "mouthing" and "ranting" through the microphone. There seems no other reasonable explanation.

But now comes the motion picture, and with it the microphone, and one of the theatre's most revolutionary changes of all time takes place. From the declamatory and gesticulatory thespianism of even twenty years ago, we find on every hand actors and actresses striving with might and main to act again like normal human beings—not so voice and gesture will carry out over a long and crowded auditorium of often hopeless acoustics, but for an audience of one which catches their faintest whisper and magnifies it and throws it out, if need be, across a great auditorium that would swallow seven or eight of the playhouses of former times.

And so it will not seem such a far cry, perhaps, to speak in one breath of Kean and Irving, and in the next of the Warner Brothers' lot in Hollywood, and of George Arliss, who is there busily engaged in revolutionizing the technic of both the stage and the motion pictures.

Current

WORLD WAR HEROES PARODY: WE'RE IN THE TALKIES NOW

When Murray Kinnell, for twenty-three years an actor on the legitimate stage, was given the role of Charles Ventnor, one of the menaces in "Old English," now playing at the Theatre, it meant that two great events were just around the corner in the actor's life. One was his screen debut, "Old English" being his first picture, either talking or silent. The other was an unexpected reunion with several British soldiers, who, like Kinnell, were with Allenby in Palestine.

The cast of "Old English" is almost entirely English. Kinnell was born in London, and during the war was a member of the London Scot-ties. Practically the first person he met upon arriving at the Warner Bros. studios in Hollywood was a former aide de camp to his divisional officer, General Shea of the 60th Division in Palestine under Allenby. He next met Henry Morrell, who plays Meller, servant to George Arliss in "Old English," and who also was in Palestine during its famous conquering.

As a final touch to the reunion, Kinnell found among the stockholders in the opening scenes, the colonel of his own regiment, proving conclusively, the actor has decided, that Hollywood is indeed the crossroads of the world.

The cast of the George Arliss stage vehicle also includes Doris Lloyd, Betty Lawford, Reginald Sheffield, Leon Janney and Ivan Simpson. Alfred E. Green directed.

Current

HEART OF OAK

Sylvanus Heythorp, old roue, wily, irascible, a gourmand, a bon vivant, a man proud of his independence and of England that gave him birth—such is the character George Arliss portrays in "Old English," the Warner Bros. and Vitaphone picture now at the Theatre.



For Programs and Papers

Just Out

Girl (in bookshop)—"I would like a book."
Assistant—"Something light."
Girl—"It doesn't matter. Dad carry it home."—Answers.

This the Reason?

Al—"I wonder why a Scotchman always says 'hae' for 'have'?"
Sal—"Possibly it's on account of his thrift. He saves a 'v' every time he does it."—London Opinion.

Lusty Language

Lady: "Isn't it wonderful how a single policeman can dam the flow of traffic?"
Boy: "Yes, grannie; but you should hear the bus drivers."—London Tatler.

Same Old Thing

"What is your reason for wishing to marry my daughter, young man?"
"I have no reason sir. I am in love."—Punch.

A Sporting Proposition

Wife—"I've put your shirt on the clotheshorse, Jim."
Jim—"What odds did you get?"—Passing Show.

Willing to Oblige

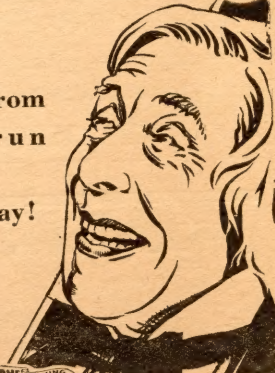
He was rushing for a car when a pretty young woman stopped him. "Please help the Working Girls' Home" she requested.
"Certainly," he said, "but I haven't much time. How far away do they live?"—London Opinion.

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WARNER BROS. PRESENT
George ARLISS



Direct from its \$2 run on Broadway!



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IVAN, NOT SO TERRIBLE, ACCORDING TO ARLISS

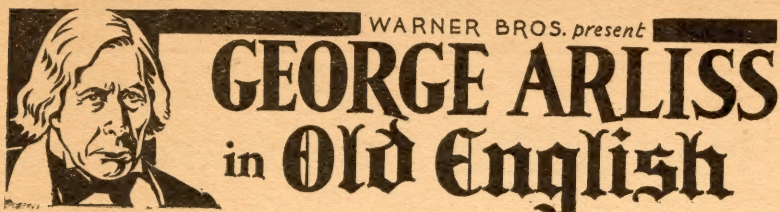
For the third consecutive time, Ivan Simpson plays in a Vitaphone production in support of George Arliss.

The talented character actor plays an important role in "Old English," now at the Theatre, in which Warner Brothers star George Arliss.

Simpson's role is that of Joseph Pillin, the aged and pessimistic friend of the hero, the same characterization he did on the stage for several years with Mr. Arliss.

Simpson also played important supporting roles with Mr. Arliss in "Disraeli" and "The Green Goddess."

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WARNER BROS. present
GEORGE ARLISS
in **Old English**

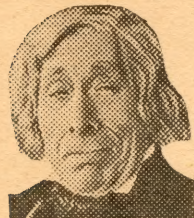
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Biographical Feature

GEORGE ARLISS MODEL FOR ALL WHO WOULD HOLD THE MIRROR UP TO NATURE

Arliss himself it is impossible adequately to describe, and just as needless, perhaps. Nearly everyone is acquainted with his history—the first tour of America with Mrs. Patrick Campbell in 1901, the

"OLD ENGLISH"



George Arliss

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later biographical plays, Paganini, Alexander Hamilton, Jacques Duval. I said nearly everyone; perhaps I should emphasize the "nearly" for his early movies, lacking that compelling and cultivated voice, were quite unsuccessful and have been forgotten. But his first production for Winthrop Ames, "The Green Goddess," ran three years. "Disraeli" ran four. "Old English" had failed in England when he brought it to this country; it also ran three years. He is married to Florence Montgomery, who played opposite him in "Disraeli," and was a former pupil at his school of the theatre in England. He is also the author of one of the current biographies, "Up the Years From Bloomsbury."

One of the heads of Warners' publicity shop, once phrased him neatly for me as a man "who has made an effort to retain the little niceties of life that most of us forget." He answers himself the letters written him. He lives simply and unobtrusively, seldom responding to the many invitations for his presence at social and festive gatherings.

THE RAJAH



George Arliss

Stock N-63

He walks a great deal and rides but little, I am led to suppose, for I have passed him often upon the quieter streets of Hollywood, sauntering with a sort of gay sobriety. He has not allowed himself to be influenced by Hollywood's mania for speed. His company works a reasonable seven or eight hours a day and no more. There is no night work, no overtime there are no early mornings. He early and sensibly realized that the work of making motion pictures is subject to the same

Current

SHOWER AIDS ARLISS IN QUEST FOR WIFE

"Up the Years From Bloomsbury," the George Arliss autobiography, recently published, recounts the delightful way in which the feature star closed the bargain with the girl who has been his wife and fellow-player for many a year. The young lovers were marooned in an empty theatre during a summer shower when the momentous yes was spoken. Mr. Arliss is now at the Theatre in Warner Bros. Vitaphone picture "Old English."

human laws as other work, and that time must be given to rest and recreation if the work is to be done on a high plane.

He is a master of pantomime. Each movement is meticulously timed and rehearsed until it is actually lived. Watching him, you are continually aware that by the time he perfects the thing he is doing you are caught completely in his spell; he has made it real for you. The set, the people, have faded from your ken, and you are simply watching life unroll in the art of one of the greatest actors who has ever lived.

He is not, I do not suppose, the ideal actor of the films quite yet, for we can not know what the ideal actor of the films is to be until we learn what the ideal film is; but in Hollywood's gaudy falseness he seems somehow something to tie to, something the next vagrant wind will not blow away into oblivion. If I were a young Hollywood actor, and wanted someone to pattern myself by, I should strive to emulate George Arliss, for I doubt if we have known a greater.

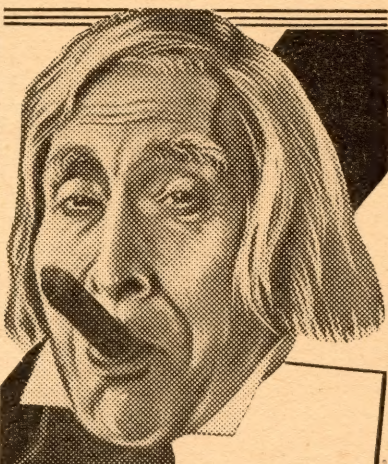
DISRAELI



George Arliss

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WARNER BROS. present

GEORGE ARLISS
in **Old English**

What a Grand Old Sinner He Was

He loved the ladies. Carried his liquor well. Had the heart of a lion and the soul of Satan!



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Review

GEORGE ARLISS PORTRAYS GALSWORTHY'S "OLD ENGLISH" WITH CONSUMMATE ARTISTRY

Theatre: Warner Bros. present George Arliss in "Old English," from the play by John Galsworthy. Adaptation by Walter Anthony and Maud Howell. Directed by Alfred E. Green.

CAST

- SYLVANUS HEYTHORP.....GEORGE ARLISS
- Jock.....Leon Janney
- Mrs. Larne.....Doris Lloyd
- Phyllis Larne.....Betty Lawford
- Joe Pillin.....Ivan Simpson
- Gilbert Farney.....Harrington Reynolds
- Bob Pillin.....Reginald Sheffield
- Charles Ventnor.....Murray Kinnell
- Adela Heythorp.....Ethel Griffies
- Letty.....Henrietta Goodwin
- Molly.....Joan McLain
- Meller.....Henry Morell

"Old English" opened last night at the Theatre with the promise of exceeding even "Disraeli" in popular approval. In the hands of an exceptionally able cast the screen version of this the great-

est of Arliss stage successes, bids fair to become his greatest motion picture.

The Galsworthy story concerns a venerable gentleman with a colorful but indiscreet past. In the final three days of the life of this remarkable old rake the threads of the double life he led as a younger man become entangled. The climax is one of the really memorable things of screen history.

Through the intensely dramatic scenes runs the tender love story of the old man and the granddaughter for whose sake he dares to make himself liable to the calamity that, eventually overcomes him.

George Arliss is the only actor who could so faithfully transfer the Galsworthy hero to the screen. Alfred E. Green has directed "Old English."

Review

GEORGE ARLISS' "OLD ENGLISH" THRILLS CROWD

Theatre: Warner Bros. present George Arliss in "Old English." From the Play by John Galsworthy. Screen adaptation by Walter Anthony and Maud Howell. Directed by Alfred E. Green. Cast includes Leon Janney, Doris Lloyd, Betty Lawford, Ivan Simpson, Harrington Reynolds, Reginald Sheffield, Murray Kinnell, Ethel Griffies, Henrietta Goodman,

Last night's audience at the Theatre enthusiastically applauded George Arliss in his latest, and possibly his most brilliant characterization, "Old English."

Those who have followed the career of this superb actor, and who has not, will remember many varying and always memorable portrayals—Paganini, The Devil, Professor Goodwille, Disraeli, the Rajah of Rukh, and now, last and most complex of all, Sylvanus Heythorp in "Old English."

The John Galsworthy play from which "Old English" is adapted, gives a clever and intensely human story to begin with. Alfred E. Green who directed "Disraeli" and "The Green Goddess" directs, and George Arliss puts into the part all the experience gained in the long climb "Up the Years From Bloomsbury"—as he styles his recently published autobiography.

"Old English" is the nickname of an aged, wily, beef-eating, wine-guzzling lovable old rascal, who, in order to benefit a granddaughter goes into some rather shady operations with startling results. The support is excellent with Mr. Arliss dominant in a performance which everyone who cares for great acting should see.

Review

"OLD ENGLISH" IS SAID TO BE THE GREATEST ARLISS CREATION

George Arliss is now appearing as the star of "Old English," latest Warner Bros. and Vitaphone picture, at the Theatre. This part seems to the writer the most brilliant of all the characterizations of Mr. Arliss.

The Galsworthy play, from which "Old English" is adapted, is the story of a crochety old ship-owning rascal of Liverpool, who finds himself on the verge of bankruptcy and to provide for a granddaughter enters into some dealings which would have incriminated him but for the intervention of a greater foe in the guise of liberator. The gay old rake makes a grandstand play not only with his creditors but with death—and wins while he loses.

Mr. Arliss makes the role unbelievably moving and at the same time amusing. An excellent cast supports the star and the direction of Alfred E. Green—who also did "Disraeli" and "The Green Goddess"—is of the best. Don't miss Arliss in "Old English."

(Feature)

"THE GREATER THE STAR, THE EASIER TO DIRECT"

Many talking picture directors have troubles of their own when they undertake to direct a stage star in pictures. Alfred E. Green, who has directed George Arliss in his three talking pictures for Warner Bros.—"Disraeli," "The Green Goddess" and now "Old English"—has found Mr. Arliss easy to direct, ready to receive suggestions and to act upon them when the suggestions were for the betterment of the picture.

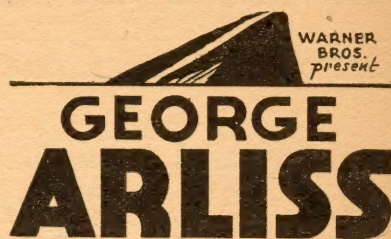
Mr. Green, by the way, is listed first among the ten best directors of the year in the Film Daily's poll of motion picture critics throughout the country—an honor that came to Mr. Green because of his fine direction of Mr. Arliss in "Disraeli" and "The Green Goddess." And "Old English," which opens at the Theatre on _____, will, in the opinion of many who have seen it, win a similar

distinction for Mr. Green in next year's vote on the ten best directors.

"The greater the star the easier it is to direct him," says Mr. Green. "Mr. Arliss's position in the theatre is too secure for him to worry about a good line, a laugh or a good situation that falls to another member of the company. He works always for the good of the play or picture in which he is acting. He is simple and kindly by nature and rejoices when a member of his company does a bit of good work which makes his part stand out.

"In changing a play into a picture there are often changes to be made to fit the different medium of expression. Mr. Arliss has had sufficient experience in pictures to understand the reason for these and to adapt his acting to them. That is one reason why he is able to give just as

ADVERTISEMENT



GEORGE ARLISS
in **Old English**

What a Grand Old Sinner He Was

George Arliss and John Galsworthy! The finest actor and the most celebrated playwright combine to create a screen masterpiece!



One Col. Ad—Style O—
Cut or Mat

brilliant and able a performance on the screen as on the stage. His characterization in 'Old English' is the same characterization that he gave under Winthrop Ames's direction in the stage play, but there are a hundred little differences that most auditors will not notice but which make his screen "Old English" just as brilliant in its medium as his stage interpretation was in its medium.

"I do not believe the screen has a more finished, sustained and gripping a characterization than that of Mr. Arliss's Sylvanus Heythorp in 'Old English.' It will live along with his 'Disraeli' and give future generations an opportunity to see and hear one of the world's greatest actors after he is dead. Students of acting will be able to study his methods, to know the man himself, and profit from the knowledge.

"The death of the protagonist in a picture usually makes that picture a tragedy, but it is by old Heythorp's death in 'Old English' that he triumphs over his 'menace' and makes secure a competence for the widow and children of his son 'under the rose.' His death is triumphant and leaves the picture a comedy of character and not a tragedy. And it is a portrayal of sturdy English character that has not been surpassed on the English-speaking stage. Mr. Arliss has made the part so strongly his own that Sir John Galsworthy, who wrote the story and then dramatized it, changed his conception of the character from a big, red-faced, bald-headed Englishman to the slight, wiry, lean-faced man that Mr. Arliss makes of him. In describing the appearance of Heythorp in his preparation of the scenario, Sir John described him as looking like George Arliss!"

Honour and shame from No condition rise; Act well your part, there At the honour lies.

—Pope.

EXPLOITATION SUGGESTIONS

"OLD ENGLISH" NEWSPAPER CONTEST PUZZLE FIVE-O-GRAM

Print in local paper—or on programs or throwaways—the list as follows, the puzzle consisting of adding five letters to each letter of the title and forming words suggested by the definitions. Offer free tickets to the first twenty-five persons to bring the correctly filled out coupon to your theatre, up to a specified time. This is a variation of the "Anagram" craze which is so much in vogue everywhere.

ADD FIVE LETTERS TO EACH
INITIAL AND MAKE:

- G**—A six-string musical instrument.....(Guitar)
E—The quality of being equal.....(Equity)
O—Pertaining to the eye.....(Ocular)
R—To make void or recall.....(Revoke)
G—Name of present English King.....(George)
E—To promise in marriage.....(Engage)
- A**—Vehement in emotion.....(Ardent)
R—One who rants.....(Ranter)
L—Evergreen symbol of victory.....(Laurel)
I—To kindle or set on fire.....(Ignite)
S—Fishing nets.....(Seines)
S—Threadbare, seedy.....(Shabby)
- I**—Native of India.....(Indian)
N—U. S. five-cent piece.....(Nickel)
- O**—A potion to induce sleep.....(Opiate)
L—Froth of moistened soap.....(Lather)
D—Strait between England and France.....(Dover)
- E**—To go aboard a vessel.....(Embark)
N—Sickness of the stomach.....(Nausea)
G—One who deals in foods.....(Grocer)
L—To delay departure.....(Linger)
I—Remote from the sea.....(Inland)
S—Flattened scoop with a handle.....(Shovel)
H—A low tract surrounded by hills.....(Hollow)

This variation of the Anagram combining as it does the name of star and play is well worth your while as the fans like puzzles and that means talk about the play.

LETTER TO PATRONS

— SEE NOTE BELOW LETTER —

.....Theatre (Date)

Miss Frances Goodhue,
24 Laurel Road,
City.

My dear Miss Goodhue:

George Arliss appears at this theatre
..... next, in the latest Warner Bros. and Vita-
phone production, "Old English."

As you know, the play is by Sir John Galsworthy who personally supervised the screen adaptation—every word of the vivid dialogue being his own.

Alfred E. Green, who directed "Disraeli" and "The Green Goddess," directed this third and greatest talking picture of Mr. Arliss.

It goes without saying that a new characterization by George Arliss is an event of importance in the theatrical world.

These are reasons why I hope to welcome you at this theatre during the run of "Old English."

Yours very sincerely,

The above letter could be sent with great profit to heads of educational and cultural organizations—asking their presence and endorsement of the picture as a perfect example of the art of talking pictures.

Special showing for representative citizens whose opinions have weight with large groups of your townspeople would be worth while.

SECURING "OLD ENGLISH" STILLS

If your exchanges should not have stills you need for special display, write direct to Miss Ruth Weisberg, care Warner Bros., 321 West 44th Street, New York City, stating the uses you wish to make of them. Careful and prompt selection will be made. Price ten cents each.

WINDOW DISPLAY OF NOVELS AND PLAYS BY GALSWORTHY

"Old English" was written by one of the world's most gifted playwrights and novelists—Sir John Galsworthy. Prominent book stores would make a window display of Galsworthy books, together with mounted stills of scenes from "Old English" and of George Arliss in the part.

"Sir John Galsworthy creates "Old English"—George Arliss portrays him—A great event for both the literary and theatrical world—At the Theatre."

GEORGE ARLISS A MASTER OF MAKE- UP AND MIMICRY

In window of prominent art store make display—insert the various articles used by actors for make-up: grease paints, pencils, wigs, lip-sticks, charcoal, etc.

Use cards describing George Arliss as the master of make-up and mimicry.

Mount attractive stills of Mr. Arliss as "Disraeli," as the Rajah of Rukh in "The Green Goddess," and as Sylvanus Heythorpe in "Old English."

The plan would be made more stirring by having two people, each by a mirrored table, each applying make-up to make them appear as the different Arliss characters. Let them alternate make-ups.

EXPLOITATION SUGGESTIONS

"OLD ENGLISH" MAKEUP CONTEST FOR PROLOGUE

Young men of the community will be glad to make-up as "Old English"—white wig, box coat, cane, cigar, etc.—and walk across the

stage that the audience may vote on the characterization most like that of George Arliss. This will arouse widespread interest and cause much talk.

TIE UPS

DRUG STORES

See description of make-up window in last column of page 10 of this press sheet—tie up with drug stores selling make-up could be easily arranged.

CIGAR STORES

Very intriguing stills of George Arliss as "Old English"—with his ever-present cigar—are stills No. 20-102 Pub. A-C-H-J and A-17. Get drug store window for the display of mounted stills of Arliss, together with cigar display.

CANDELABRA - GLASS

Excellent stills for display in house furnishings store or shop selling fine glassware are No. 95-96-97-98.

TOY SHOPS

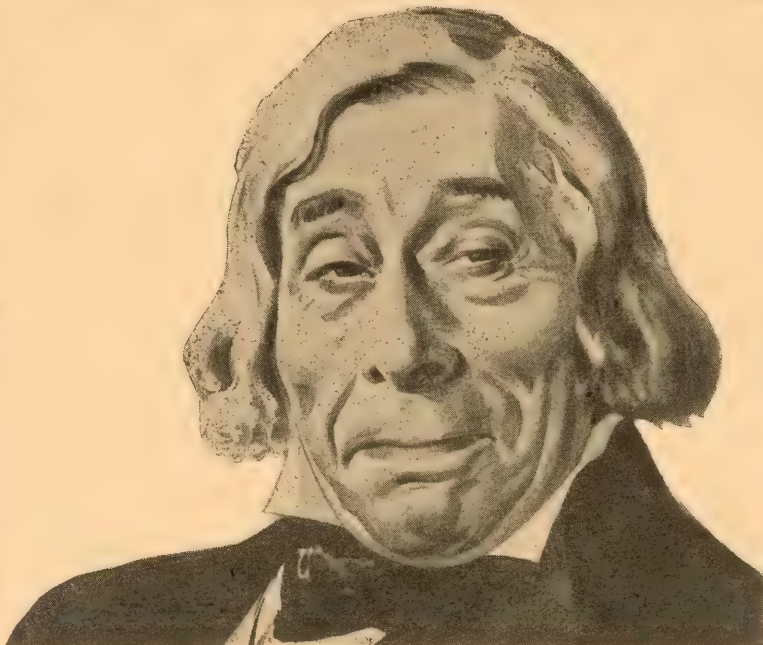
Stills 33-60 and 61 show scenes from "Old English" in which Leon Janney as the grandson of the aged hero is seen with toy boat and blow-out snake. Using and human.

CHARACTER STILLS OF THE CAST

George Arliss as "Old English".....	Still Pub. A20
Leon Janney as Jock.....	" Pub. M
Betty Lawford as Phyllis.....	" Pub. O
Reginald Sheffield as Bob.....	" Pub. S
Doris Lloyd as Mrs. Larne.....	" Pub. W
Ivan Simpson as Joe Pillin.....	" Pub. V
Harrington Reynolds as Farney.....	" Pub. A1
Murray Kinnell as Ventnor.....	" Pub. A2

Character Stills should be used on display board in lobby

POSTER CUTOUT



Cut out, mount on compo board and place on marquee

WARNER BROS. Present
GEORGE ARLISS

~ in ~

"Old English"

—The Perfect Actor in the Perfect Play—

As an expression of good will on their twenty-fifth anniversary.

1930

WARNER BROTHERS
SILVER JUBILEE

"OLD ENGLISH" TIEUPS

It is obvious that mounted stills of scenes from "Old English" may be made part of the window display of old English china-glass, furniture, scenes, books and many other articles which have to do with old England.

An interesting book display of old English plays and early editions could be arranged. Show the ancient type and prints. Centre with copies of the Galsworthy play "Old English."

HAVE NEWSPAPER CONTEST ON GEORGE ARLISS

Everybody has seen George Arliss in his three talking picture vehicles, "Disraeli," "The Green Goddess" and "Old English," all Warner Bros. productions.

STRESS RESULTS OF FILM DAILY NATIONAL POLL

More than 300 paper, fan magazine and trade paper critics covering every section of the country, selected Alfred E. Green—director of the three George Arliss screen successes "Disraeli," "The Green Goddess" and "Old English"—as the best director. A similar contest voted "Disraeli" as the best talking picture of 1929. Green directs—Galsworthy writes the play—Arliss plays the star part!!!

"OLD ENGLISH" RELISHES

Delicatessen window displays can be of old English food products such as Lee and Perrins Sauce, Marmalades, Lipton and other English teas, English mustard, etc. With these put mounted stills from "Old English."

"OLD ENGLISH" DINNERS

Arrange with high-class restaurants to advertise special "Old English" dinners. May include after theatre service.

METAL-VELVET BANNERS FOR "OLD ENGLISH"

Warner Bros. have arranged to supply modernistic banners of novel and effective creation for productions. The banner is two-sheet upright.

The background is heavy velvet-like cloth, on which is imposed pictorial work and lettering in brilliant gold and silver metal. Light is reflected from the metal in attractive and eye-catching glints.

Although gold and silver is the prevailing metal, any other color can be used in combination with appropriate background.

These futuristic banners sell to the exhibitor at \$7.50 and will be available at exchanges when picture is booked into the various theatres. The banner can be used outdoors, in the lobby, or as a window attractor.

S. T. HANDEL BANNERS

Stanley T. Handel offers a 28 x 36 banner in bright green background with design in white. Each banner equipped complete with handsome fringe, hanging cord and an additional new feature of side cord and tassels.

An unusually attractive piece of display material. Should be hung up at least a week in advance of actual date of showing.

Price \$2.50 each

Order several weeks before play date from—

STANLEY T. HANDEL
4 East 43rd Street,
New York, N. Y.

LIBERMAN BANNERS

Morris Liberman offers felt pennants, contrasting colors, sewed on heavy colored tape, eyelets in corner, complete copy, size 12" x 30", at special Summer price \$1.95 per dozen.

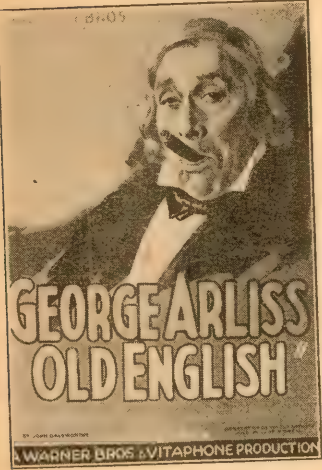
Can be secured by the half dozen sewed on tape, 12 feet long—or dozen sewed on tape 25 ft. long.

Canvas standards—size 30" x 40" on gilt cross-bar, weatherproof, with tassels, cord and fringe. Background of multi-colored cloth gives a technicolor flash to the standard. Offered at special Summer price of \$1.60 each.

Order several weeks before play date from—

MORRIS LIBERMAN
690 Eighth Avenue
New York, N. Y.

YOUR POSTERS



One-Sheet A



Twenty-Four Sheet



One-Sheet B



Three-Sheet A



Six-Sheet



Three-Sheet B

Brightly Colored Herald



Front Cover



Centre Spread

Back of Herald is left blank for insertion of your theatre imprint and data about the picture.

LOBBY DISPLAY



22 x 28

WINDOW CARD



22 x 28



11 x 14

INSERT CARD



11 x 14



11 x 14



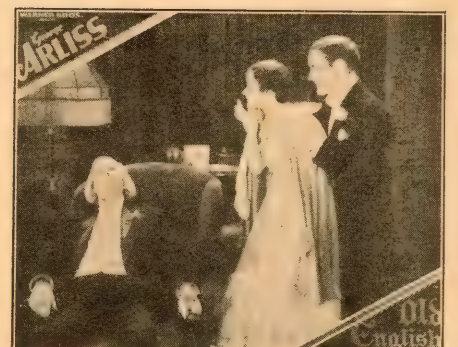
COLORED SLIDE



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14

George Arliss—the Actor Who Is Different—



What a Grand Old Sinner He Was

"Old English" they called him. A saint to the children. A sinner among men. A devil with the ladies! They all loved him and you will, too!

WARNER BROS. present

GEORGE ARLISS

in "Old English"

by John Galsworthy

George Arliss, the first gentleman of the screen, greater than in "Disraeli"!



Three Column Ad—Style P—Cut or Mat

Warner Bros. Artists have captured in these newspaper ads the hearty humor which makes "Old English" a play of such appeal to theatregoers everywhere.



"Old English" the Picture That Is Different!

WARNER
BROS.
present



Direct from
its \$2 run
on
Broadway!

GEORGE ARLISS

IN

"Old English"

**What a Grand
Old Sinner
He Was**

by John Galsworthy

"Old English" they called him. A saint to the children. A sinner among men. A devil with the ladies. You'll love him!

A
WARNER
BROS. & VITAPHONE
REG. TRADE MARK TALKING
PICTURE

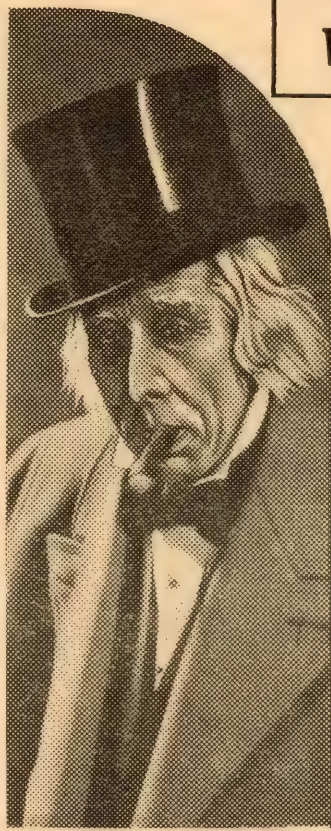
Two Column Ad—Style Q—Cut or Mat

NEWSPAPER USE

"OLD ENGLISH" SAYS:

Never marry, Mr. Farney—lose your independence. Only thing in life. Heel on your neck—no matter whose—better dead. Lasted out all my cronies, every man Jack of 'em. Careful fellers, too—some. Live a bit longer, I hope—

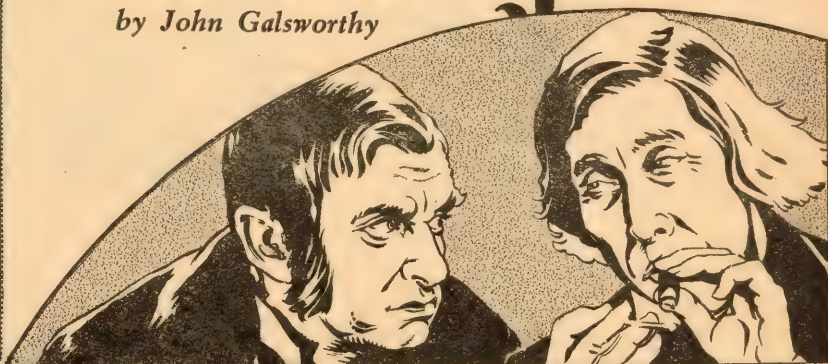
What a Grand Old Sinner He Was



WARNER BROS. present

GEORGE ARLISS in Old English

by John Galsworthy



A grand romance of a gentleman of the old school, who taught the younger generation a few tricks.



Greater than "Disraeli"! More exciting than "Green Goddess"! Direct from a Broadway run at \$2.

A
WARNER
BROS. & VITAPHONE
REG. TRADE MARK TALKING
PICTURE

Three Column Ad—Style R—Cut or Mat

NEWSPAPER USE

"OLD ENGLISH"

A bit of dialogue from the play. Old Heythorpe's clerks, from an office window, watch the feeble old gentleman crossing the crowded Liverpool street below:—

FIRST CLERK: Poor old Chairman, he's on his last.

SECOND CLERK: Gosh! He's a tough old hulk—he'll go down fighting. There he goes—slow as a barnacle. He's held the whole street up. Look—under the lamp! I say—that was a near thing—that cart!

FIRST CLERK: He doesn't give a damn for anything.

SECOND CLERK: He's got his tram all right.

FIRST CLERK: See him raising his hat to that old woman.

SECOND CLERK: Old school—what!

FIRST CLERK: He's got pluck, and he's got manners. Good "Old English"!

You Will Never Forget "Old English"

Pen Impressions of "Old English"



Cut or Mat—Style S

WHAT A GRAND OLD SINNER HE WAS

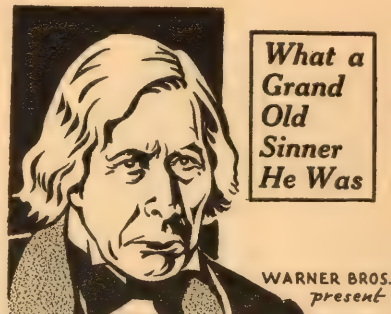
—and yet so lovable!

GEORGE ARLISS

IN

"OLD ENGLISH"

The Screen's Greatest Triumph



GEORGE ARLISS



"Old English"

George Arliss and John Galsworthy! The finest actor and the most celebrated playwright combine to create a screen masterpiece! Greater than "Disraeli!"

A WARNER BROS. & VITAPHONE PRESENTATION

One Col. Ad—Style T—
Cut or Mat

When you make your own newspaper ads please give credits in the proportion shown below:—

WARNER BROS. present (25%)

GEORGE ARLISS (100%) in "OLD ENGLISH" (75%)

— with —

LEON JANNEY

DORIS LLOYD (20%)—BETTY LAWFORD (20%)—IVAN SIMPSON (20%)

HARRINGTON REYNOLDS (20%)—REGINALD SHEFFIELD (20%)

MURRAY KINNELL (20%)—ETHEL GRIFFIES (20%)—HENRIETTA GOODMAN (20%)

Based on the play by John Galsworthy (3%)

Adaptation by Walter Anthony and Maud Howell (2%)

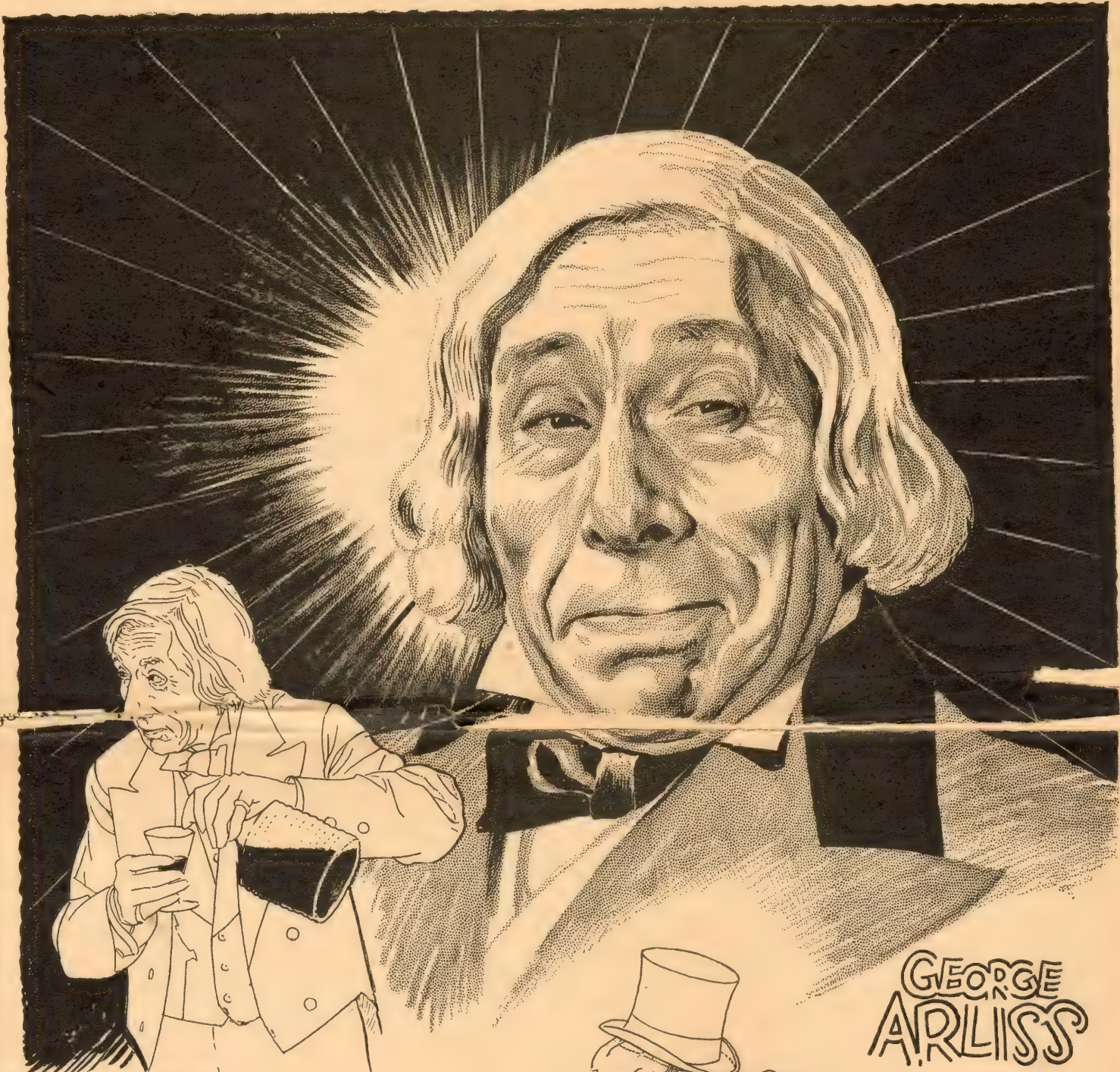
Directed by ALFRED E. GREEN (20%)

A WARNER BROS. & VITAPHONE PRESENTATION (10%)

Three More Great "Old English" Ads

WARNER BROS. Present

GEORGE ARLISS in "OLD ENGLISH"



A GOOD JUDGE OF WINE AND WOMEN WAS THIS GENTLEMAN OF THE OLD SCHOOL.

GEORGE ARLISS

WHAT A GRAND OLD SINNER HE WAS!
A BACHELOR WHO LOVED HIS GRANDCHILDREN!



"OLD ENGLISH"
HE TAUGHT THE YOUNGER GENERATION NEW TRICKS!



THE STORY IS BASED ON THE PLAY BY JOHN GALSWORTHY.

Stookie Allen

Four Column Ad—Style U—Cut or Mat

THE STRIKING CARTOON SHOWN ABOVE MAY BE EFFECTIVELY USED IN MANY WAYS—AS AN AD ON REGULAR ADVERTISING PAGE OF NEWSPAPER—AS CUT ILLUSTRATIVE OF "OLD ENGLISH" ON FEATURE PAGE—AS EXHIBIT IN LOBBY OR WINDOW—BLOWN UP TO ANY DESIRED SIZE FOR BILLBOARD SHOWING OR AS A MODEL TO BE USED BY HIGH SCHOOL PUPILS FOR DRAWING TEST.

Distinguished Ads for a Distinguished Picture

Gentlemen, I Give You OLD ENGLISH

I believe if George Arliss were asked for a toast to his favorite character, he would say, 'Gentlemen, I give you that grand old sinner 'OLD ENGLISH'.

John Galsworthy, who has written so many wonderful things, has to my notion, done one of his best pieces of work in this play.

On the stage it met with an extremely cordial reception, and it is now enjoying an even greater vogue on the screen in New York.

Those who liked him in 'Disraeli' and in 'The Green Goddess' will revel in his performance of the grand old sinner 'OLD ENGLISH'.

I recommend it without reservation to those who appreciate the better things in art and in life.

[THEATRE MANAGER'S SIGNATURE]

{ THEATRE IMPRINT }

Two Col. Type Ad—Style V—Cut or Mat

ADS WORTHY OF "OLD ENGLISH"

Facts simply and honestly set forth make these ads worthy of their great subject, "Old English."

TYPE ADS WITH CLASS APPEAL

The two distinguished type ads shown on this page will appeal strongly to those who value the perfection of art evidenced by star, story and every element of "Old English."

George Arliss John Galsworthy Warner Bros.

Vitaphone's version of John Galsworthy's really great play, "OLD ENGLISH" starring that superlative artist, George Arliss, may well be considered one of the highlights of the new season.

Warner Bros., who presented Mr. Arliss in "Disraeli" and "The Green Goddess" are of the opinion that his performance as the grand old sinner, "OLD ENGLISH" will mark a triple screen triumph for this great artist.

"OLD ENGLISH" enjoyed an unusual success on the stage and it is now enjoying an even greater vogue on the screen in New York

"OLD ENGLISH" has drama, comedy, subtlety and satire. The title role, as played by Mr. Arliss, is a characterization destined for immortality in the gallery of great theatrical portraits.

I recommend it without reservation to those who appreciate the better things in art and in life.

[THEATRE MANAGER'S SIGNATURE]

{ THEATRE IMPRINT }

Two Col. Type Ad—Style W—Cut or Mat

Metropolitan Critics Extol George Arliss in "Old English"

* * * *

Sophisticated and unsophisticated alike, yielded to the charm of George Arliss in his third Vitaphone picture, "Old English," on the occasion of the world premiere of this Warner Bros. picture at the Warner Bros. Theatre, New York City.

Newspaper reviewers acclaim it the greatest talking picture triumph of the triumverate of successes which have been graced by the finished presence of George Arliss. This actor is called the greatest actor of the cinema, and the picture an undisputed triumph.

* * * *

MORDAUNT HALL of the *New York Times* declared that Arliss' current contribution "even excels his fine work in 'Disraeli.'" The audience hung on every line, gesture and expression."

* * * *

IRENE THIRER, of the *News*, accorded it the highest mark of praise, with four-star rating, and declared: "George Arliss who makes real people live—in photographic fashion — brought another superb and human characterization to the talking screen last evening . . . Another excellent Arliss character study has been given his dotting public."

* * * *

BLAND JOHANNESON of the *Mirror* found the picture "a tonic unlike any ever made. An exquisite picture Don't miss it."

* * * *

"Distinctive," was the comment of RICHARD WATTS, JR., of the *Herald-Tribune*. "Mr. Arliss is perfect."

* * * *

"Heralded last night by an enthusiastically appreciative audience," reported REGINA CREWE of the *New York American*, "Arliss holds the audience spellbound with the power of his superb portrayal. A great field day for the star. Arliss is a mountain of strength to the box-office . . . He cinches his claim to the title of First Gentleman of the Cinema."

* * * *

QUINN MARTIN of the *World* voted it "a first-rate success . . . One of the finer things of the talking pictures . . . takes its place worthily alongside the other excellent contributions which he has made to motion pictures . . . Very good indeed."

* * * *

According to JOHN S. COHEN, JR., of the *Sun*, the picture is "picturesque and affecting . . . Arliss is completely at home in the role . . ."

* * * *

WILLIAM BOEHNEL of the *Telegram* found the Arliss portrayal "A tremendously exciting evening in the talking cinema."

* * * *

GEORGE GERHARD of the *Evening World* expresses his opinion that the picture "will register a tremendous hit with thousands upon thousands of inveterate movie fans. The opening audience fairly ate it up. 'Old English' will make a lot of money."

* * * *

JULIA SHAWELL of the *Graphic* hailed it as "another triumphant characterization for this extraordinary artist . . . A magnificent performance!"

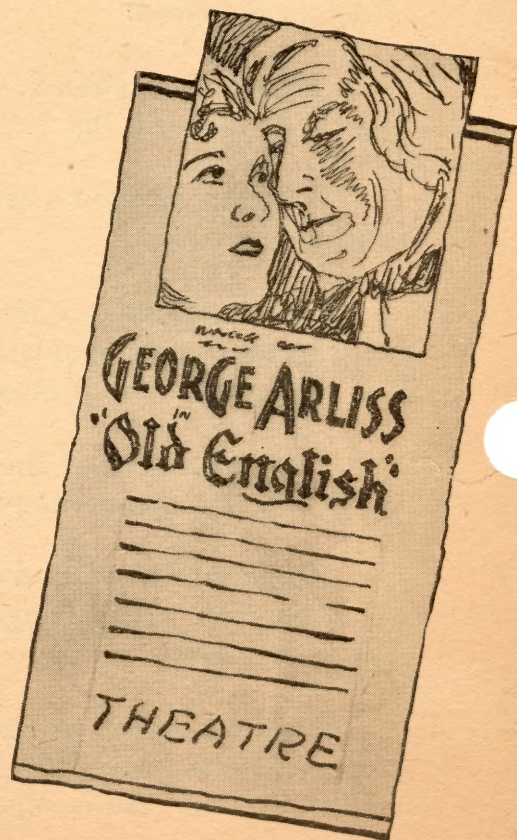
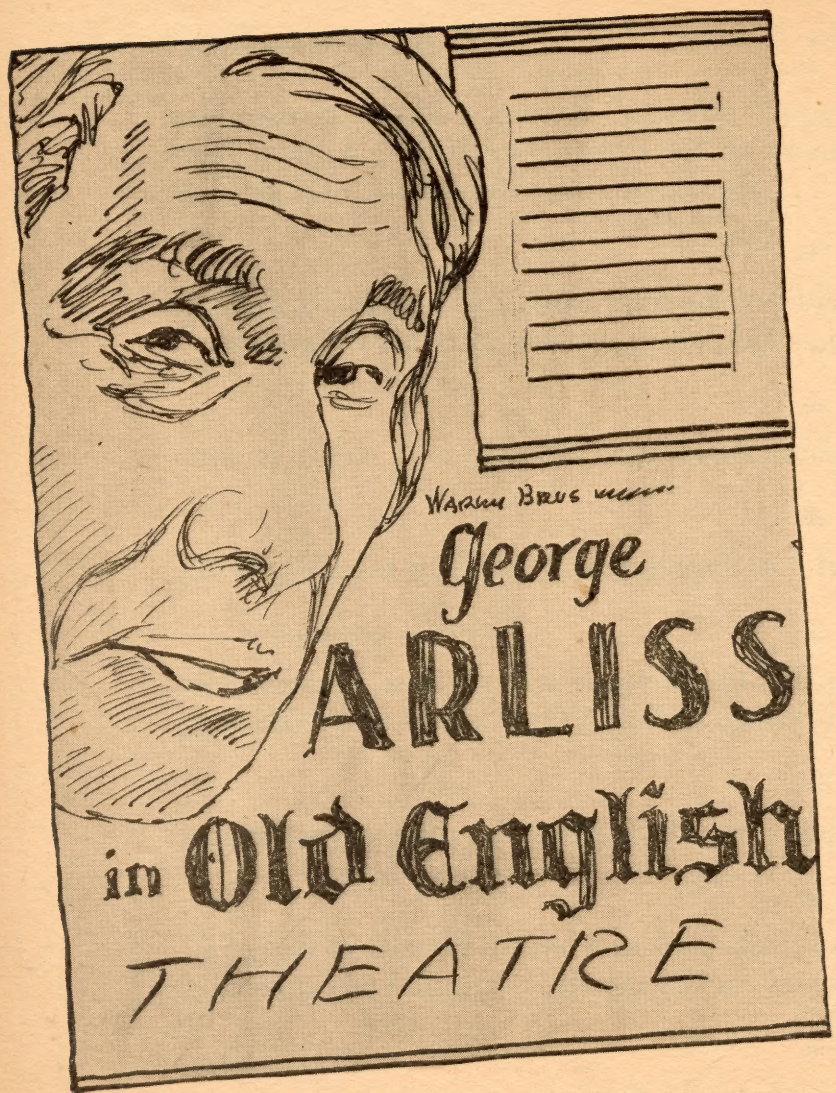
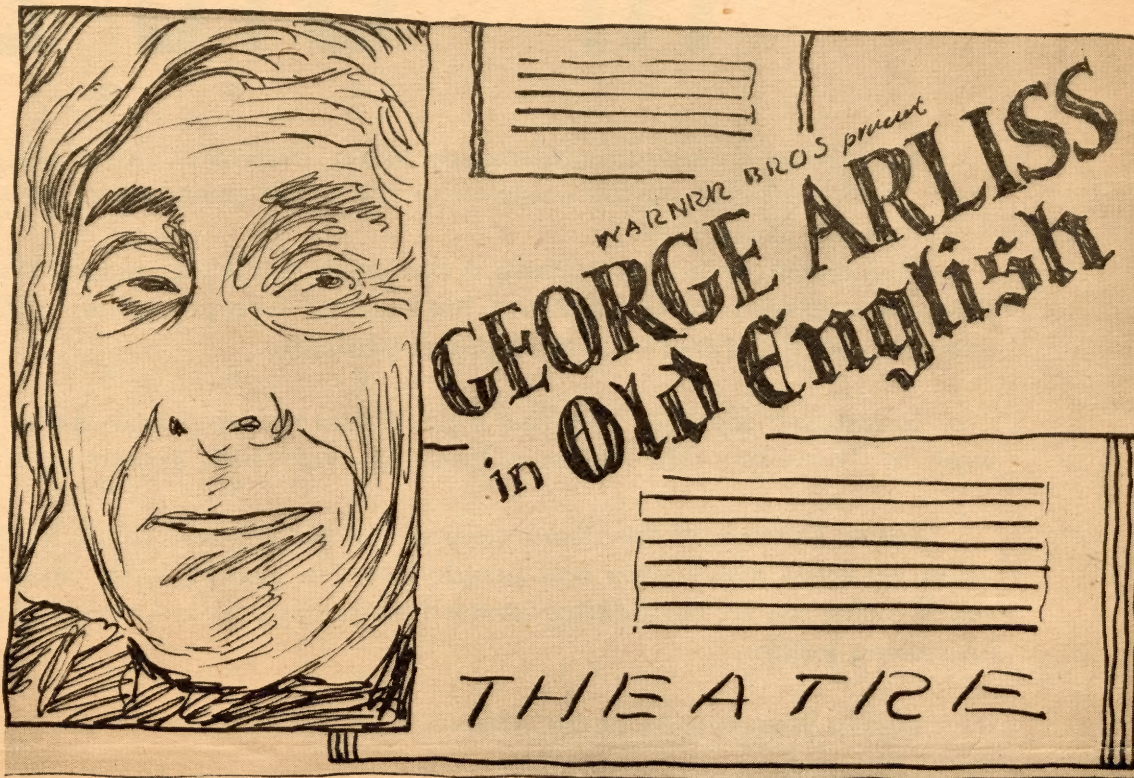
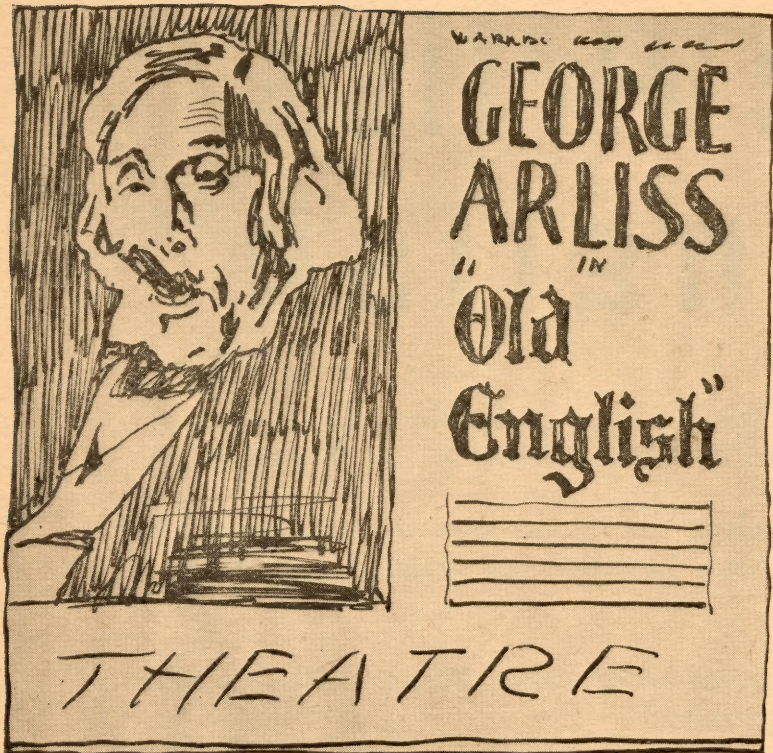
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THORNTON DELAHANTY of the *Post* says "there is something so warm and touchingly human in the qualities which Mr. Arliss brings to his impersonation that his mere presence on the screen is cumulatively arresting. To see Mr. Arliss . . . is to sense the extraordinary power of his art."

* * * *

ROSE PELSWICK of the *Evening Journal* advised her readers to "See 'Old English'—George Arliss gives a performance so beautifully drawn that it stands out as one of the finest characterizations yet offered on the audible screen. He is superb."

SUGGESTIONS FOR MAKING YOUR OWN ADS



"Old English"

The Play

by

Jhon Galsworthy

Charles Scribner's Sons, Fifth Ave. and 48th St., New York, publish "Old English" in an edition that retails for one dollar.

Arrange with your book dealer to make a window display of the book together with stills from the George Arliss portrayal of "Old English."

FOR NEWSPAPER USE

GALSWORTHY LINES ABOUT "OLD ENGLISH"

"The grand old fightin' gentleman! The great old sinner he was!"
—Molly, the maid.

"Father! Meller let out you're drinking brandy after champagne and port. That's absolute poison. It'll kill you. If you behave like a baby you must be treated like one!"
—Adela, his spinster daughter.

"You're an old man and I don't want to be hard on you! I'm only showing you that you can't play God Almighty any longer! You've had your own way for too many years. And now you can't have it, see—that's all."
—Ventnor, solicitor.

"Yes, Sylvanus, I've—I've signed it. I don't like it—it's irrevocable. I can't bear irrevocable things. Never could. I consider you stampeded me, Sylvanus—playing on my nerves like that."
—Old Jo Pillin, a friend.

"Old English"

CATCHLINES

—
OLD SINNER SHOWS UP
YOUNG RIVALS

—
"DISRAELI" STAR IN ANOTHER
BIG SUCCESS

—
THIRD AND GREATEST
ARLISS TALKIE

—
SPEND AN EVENING
IN MERRIE ENGLAND
WITH GALSWORTHY
AND ARLISS AS HOSTS

—
ARLISS AS "OLD ENGLISH"
LAST WORD IN SCREEN
CHARACTERIZATION

—
"OLD ENGLISH," PAST 80—
STILL A GOURMAND!
A BON VIVANT! FIERCE!
FOND! A RAPSCALLION!

—
STURDY AS THE OAK,
STORMY AS THE SEA—
THAT'S "OLD ENGLISH"

—
"GENTLEMEN, I GIVE
YOU 'OLD ENGLISH!'"
—GEORGE ARLISS!

—
"SAVE YOUR MONEY! KEEP
YOUR INDEPENDENCE!
IT'S ALL THAT COUNTS!"
—OLD ENGLISH

FOR NEWSPAPER, PROGRAM AND SPECIAL HERALD

"FIRST GENTLEMAN OF THE CINEMA"

George Arliss belongs to the grand company of immortal thespians, that of Irving and Kean and Booth and Forbes-Robertson. The glamor with which they are said, by their contemporaries, to have invested a part, Arliss lends to his roles. He is in the royal tradition, and his character changes with each new part. You have only had to observe him in "Disraeli," "Green Goddess," "Alexander Hamilton," to mention but a handful of his numerous successes, to realize the manifold facets of his art.

Each facet is an enchantment, seeming to be the entire man, till you are fortunate enough to observe him in some succeeding role, and you realize that is but one of many potentialities. He has been at his consummate best in a sophisticated comedy like "The Devil," in revivals of the artificial restoration comedies, in stark dramas like "Hedda Gabler" and in historical recreations like "Disraeli."

He is a master of pantomime. Each movement is meticulously timed and rehearsed until it is actually lived. Watching him, you are continually aware that by the time he perfects the thing he is doing, you are caught completely in his spell. He has made it reality. The set, the people, have faded, and you are simply watching life unroll in the art of one of the greatest actors that ever lived.

The Talking Trailer

A Trailer worthy of the superb George Arliss characterization of "Old English" in the play of the same name now ready for showing—just the sort of herald to bring young and old to see the first Galsworthy play to be screened—the third Warner Bros. and Vitaphone triumph of George Arliss.

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